

MOTION PICTURE HERALD

REFERENCE Dept
EX 113

*Senator Johnson Blasts
Industry; Asks Licensing
of Films and Actors*

*"Some Tax Relief" Sure;
Repeal Fight Goes On*

In this issue—

THEATRE SALES

The Best Sellers in
Soft Drinks and Popcorn

**FOX SHOWMANSHIP MEET
FIRES CHAIN REACTION**

Studios Pay Ascap Fees

REVIEWS (In Product Digest): THE BIG HANGOVER, THE GOLDEN TWENTIES, SINGING GUNS,
TARNISHED, TARZAN AND THE SLAVE GIRL, SHADOW ON THE WALL

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MARCH 18, 1950



"Thanks Leo,
you make the
best comedies of
all! I feel a
MIRTHQUAKE
coming on!"

**THE WORLD
WANTS TO
LAUGH!**

"I really cannot tell a fib
 You know how gay is 'ADAM'S RIB'
 But now 'REFORMER AND THE REDHEAD'
 Will fill your house, without a deadhead!
 And soon 'THE SKIPPER SURPRISED HIS WIFE'
 Will bring the laughs of daily life.

BUT HERE'S A SHOW
 YOU'D BETTER GRAB, MAN
 READ THIS REVIEW
 OF 'YELLOW CAB MAN!'"



Read every word of this Money
 Review from **FILM BULLETIN** (Feb. 27, 1950)

'YELLOW CAB MAN' RIOT OF
 FUN. WILL TOP 'FULLER
 BRUSH'! The phenomenal popu-
 larity of 'The Fuller Brush Man' is
 sure to be duplicated—and probably
 surpassed—by this new Red Skelton
 starrer from M-G-M. Sure to make
 the masses howl. Top attraction."



M-G-M
 presents

RED SKELTON

in

**"THE YELLOW
 CAB MAN"**

co-starring

GLORIA DE HAVEN

with

**WALTER SLEZAK
 EDWARD ARNOLD
 JAMES GLEASON**

Screen play by Devery Freeman and Albert Beich
 Story by Devery Freeman

Directed by
JACK DONOHUE

Produced by
RICHARD GOLDSTONE

HERE

We're stepping out



WARNER BROS.
Young man with a horn
 KIRK DOUGLAS · LAUREN BACALL · DORIS DAY

WARNER BROS.
The Daughter of Rosie O'Grady
 JUNE HAYES · GORDON MACRAE
 COLOR BY TECHNICOLOR

WARNER BROS.
Stage Fright
 JANE WYMAN · MARLENE DIETRICH
 MICHAEL WILDING · RICHARD TODD
 ALFRED HITCHCOCK

WARNER BROS.
Perfect Strangers
 GINGER ROGERS · DENNIS MORGAN

WARNER BROS.
CHAIN LIGHTNING
 HUMPHREY BOGART · ELEANOR PARKER

Have YOU Ordered Your Tax Trailer from National Screen

WE GO!
as never before!



WARNER BROS.
BARRICADE

TECHNICOLOR

RUTH ROMAN
 DANE CLARK · RAYMOND MASSEY



WARNER BROS.
**The Damned
 Don't Cry!**

JOAN CRAWFORD · DAVID BRIAN



WARNER BROS.
COLT 45

RANDOLPH SCOTT · RUTH ROMAN
 ZACHARY SCOTT



COLOR
 BY

TECHNICOLOR



Everybody's Going to Celebrate

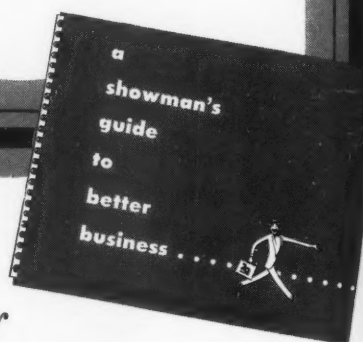
NATIONAL SHOWMANSHIP DAY

March 21st, 22nd and 23rd
to launch the great industry
"Movies Are Better Than Ever" Campaign
in every exchange city in the
United States and Canada.



movies are
BETTER
than ever!

*This announcement is your
invitation to attend your local
meeting. Contact your 20th rep-
resentative for place and date.*



There's No Business Like **20** Business!
CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 178, No. 11

March 18, 1951



FOX MILESTONE

THE great 1950 milestone on the beckoning highway leading up from the Decade of Despond into the promising Tomorrow of movieland was set and unveiled last week in Chicago—the Twentieth Century-Fox conference and conclave on showmanship.

It stands as an occasion without precedent in our industry in the daring of its approach and the quality of its impact. Curiously there was nothing done or said that was not well founded in the traditions of the motion picture and its art of purveyance to the public, and it was all delivered with a vigour and an order of fresh appeal that made it seem as new as tomorrow's paper.

▶ The conference has come of course as precisely the indicated sequel to the struggling, travailed and litigated years that have gone before. It has been the order of meeting that might well—trust charges ignored—have included the whole industry. But in the expanding influences one may expect that just that effect will be coming anyway. It is, one may hope, the birth of a movement of rebirth of the enthusiasm of old, and as the oldtime title writers so oft proclaimed: "The Dawn of a New Day." Twentieth-Fox has rekindled the fire on the altar.

The Chicago meeting was not an occasion of the quest of magic or miracle. It was not to be. The purpose is a continuance of relation between the same customers and the same purveyors of the same merchandise, but with the quest of a new spirit.

Probably never before has so much of an occasion with so much command on attention been had, with so much novelty of effect, with devices of appeal and discussion as the whole of the experience of buyer with seller, in this and all the industries there are.

▶ There is a sort of summation in a piece of the impressive literature of the event, in an introductory article signed by A. J. Balaban of the Roxy, New York, who in a compressed compendium gives advice which could be boiled down to "be the perfect host and see that the customer feels welcome, has a good time and knows it." That is far from new, but it is what success is made of. There was, incidentally, a demonstration in that direction in the meticulous attentions of the convention management to the comforts and whims of the several hundred guests. It is recorded that the hotel management reported that there had been no report of even a minor complaint of service and management. That of course takes a lot of knowing some whimsical people, and a deal of doing, too.

The sessions were enriched by salty observations and candid ones, too. There was fun in some of them. For instance one must surmise that there was an inner smile in Mr. Harry Brandt, New York exhibitor, whose plea for some order of arbitration led him into, says *Motion Picture Daily*, the finding that "... one of today's difficulties rests in the situation which finds exhibitors spending so much of their time buying product



that they have no time left to sell it." In that department of experience Mr. Brandt was recognized as notable authority.

There is no theory of customer approach, from ringing doorbells to circus parades and Pot O' Gold giveaways that was not represented in the presentation of suggestions from the floor. That was of course as it should be. The important purpose was and is to get something done, an approach positive and aggressive. All of them work some of the time.

It is said that the Chicago gathering assembled about three hundred exhibitors, representing a total of perhaps eight thousand theatres and responsible for the collection of the preponderance of the customers' box office contributions to the art. That would be beyond doubt also beyond precedent. But remember there are to be a whole succession of regional follow-ups clear across and up and down the land. By then the showmen will have heard something, and had ample opportunity to say something.

Now is the time—wherever this industry is going, it is on the road ahead.

WANTS DECENCY EXEMPTION

THE magnificent breadth of the misunderstanding that can be had about so plainly functioning and purposed a device as the Production Code is demonstrated in a proposal in behalf of that French film, "Devil in the Flesh." Mr. Paul Graetz, producer, has wired a plea to Mr. Eric Johnston that since the picture is refused a Code seal a ruling should be made exempting all foreign language pictures from Code requirements in this market.

This absurd proposal from Mr. Graetz says in effect, "Set aside the standards which American audiences and American theatres want to see maintained to aid the foreign film to gain a profit from transgressions against decency which the American film avoids."

The mad notion betrays a strange order of ignorance, or else a degree of presumption beyond normal human concept. The Code does not block Mr. Graetz in the distribution of his film to any theatre which wants it. But that does not satisfy him. He wants the rule changed so that there would be an implied approval of his picture on the part of the American industry.

▶ That long litigation between Miss E. Arbutnot Robertson, London critic and broadcaster and Metro-Goldwyn-Mayer in her libel claims comes at last, through many intricacies, to a simple and final judgment in the House of Lords. It is decided that a critic's work and attitude may be criticised without libel or slander. We had always had that notion. —Terry Ramsaye

Letters to the Herald

Complement Each Other

TO THE EDITOR:

Ever since television became a reality there has been a great deal of talk about the competition with the motion picture. Some even go so far as to predict that television will put an end to the picture industry. They base their predictions on the assumption that people will prefer to enjoy television in the comfort of their homes, rather than go to the theatre.

Admitting the truth of this assumption, the conclusion that it means the death of the picture industry does not necessarily follow. The real competition is not between television and motion pictures as a medium of entertainment, but between television sets and theatre as the medium by which motion pictures are brought to the public. Consequently, the threat of television to the theatre is real, but to the producer of motion pictures it may mean greater returns and a higher demand for his product.

Unless television is to become a boring continuation of mediocre shows, more and more first-rate motion pictures will have to be shown, and these will not be available unless the producer is able to operate profitably. If no pictures are produced, what will be shown? Stage shows, sports events? But this is to miss the reason motion pictures attained such great popularity—they transport their audience to far-away places and bring them a wide range of entertainment the same illusion of reality. . . .

Once the novelty of television has worn off, people will demand better and better quality in their shows. This quality can only be achieved by the use of first-rate motion pictures. The number of top-grade stage plays is limited and does not create the same illusion of reality as the motion picture. . . .

People like to see sports, boxing and wrestling matches, some vaudeville shows and plays, but they also want to see stories with a setting in the far-off places that can be reached only by the motion picture. . . .

With more and more television sets in the homes, it is fairly obvious that a few showings of a picture will reach the whole television audience as compared with the numerous showings over a period of years to reach the majority of theatre audiences. Consequently, it will require more pictures to bring a stream of new programs to television. Where people formerly went to the theatre once a week, they will now want a new picture every night if possible. It may

Readers of "Letters" are advised that this is the time to act on repeal of the Federal admission tax. Communicate immediately with your representatives in Congress and urge them to take action.

safely be assumed, then, that television instead of competing with the motion picture will increase the demand for pictures.

It is difficult to escape the conclusion that television and motion pictures, rather than being competitive, are complementary. Television needs pictures every bit as much as the theatres do—and which medium is used matters little to the picture producer—unless he is also a theatre owner.—**HARLAND RANKIN**, Rankin Enterprises, Chatham, Ont.

Stagnated

TO THE EDITOR:

The article appearing on page 24 of the *HERALD* of March 4 regarding Department of Commerce reports of gross receipts from 1945-1949 seems not to take facts into consideration.

A parallel, to be consistent with facts, would have to embrace the many new theatres that have been built since 1945. In that event it seems the gross could not be announced as "slightly off." On the average, surely, the answer would be "alarmingly off."

With the Federal tax and high film rental, a small town theatre is stagnated. It simply cannot gross enough revenue to improve its house. Without the comforts, such as the nearby "big town" affords, and showing the production much later than the "big town," the admission price has to be low. When the Federal tax is deducted, Uncle Sam generally collects more revenue from the theatre than does the hard-working little town exhibitor.—**MRS. J. C. OTTS**, Royse Theatre, Royse City, Tex.

Directors Wanted

TO THE EDITOR:

They need new directors in Hollywood. Everybody's relative thinks he's a director. Should pick them from people that have to sit and watch the stinkers. Have to play issues in order to keep people coming to the theatres.—**Rochelle**, Ill., Exhibitor.

Make 'Em Varied

TO THE EDITOR:

The industry's needs, at the roots, are more comedies, more down-to-earth films based on understandable and reasonable backgrounds and people, and a sprinkling of spectacles and epics for variety. In short, good pictures from the proven box office standpoint.

Secondly, the industry needs to back a film critic on a nationwide newspaper syndicate basis. The critic's efforts should be directed toward constructive criticism of the industry and the reviewing of some of the better pictures rather than seeking to find the defective view of everything Hollywood might be doing a la Fidler and the others.—**WILLIAM EAGEN**, Longview Theatre, Longview, Wash.

Entertainment First

TO THE EDITOR:

I think the most sensible thing the producers and distributors could do would be to let the individual exhibitor determine just how, when and where a picture should be shown.

Another thing: the movie-going public of these United States wants entertainment. I just don't think they want to pay out good money to see pictures such as "Pinky," "Gentleman's Agreement," "Lost Boundaries," etc. They want to see "I Was a Male War Bride," "White Heat," "Task Force," "Mr. Belvedere Goes to College," etc., etc.—**DON KELSEY**, Lyric Theatre, Blacksburg, Va.

Managers' Clinics

TO THE EDITOR:

Since it is hardly possible to exert any great influence on the making of pictures by managers who have to take the criticism of the people who pay to see them, I believe producers could be made to listen to the results of symposiums of clinics held by managers at their state universities utilizing their facilities for research and their unbiased analysis of the managers' thoughts passed on from the patrons.

Exhibitors' conventions where they meet producers' representatives allegedly to discuss picture problems usually are chiefly concerned with the monetary aspect and sidestep the problem of pleasing the basic customer, i.e., the patron.—**H. J. QUARTEMONT**, District Supervisor, M. & E. Theatres, Black River Falls, Wis.

MOTION PICTURE HERALD

March 18, 1950

FOX showmanship meeting rocket showers sparks on industry Page 12

A SALUTE TO 20th-Fox and its meeting, by Red Kann Page 14

SENATOR JOHNSON calls for licensing players, scores industry Page 16

SENATOR shoots from hip, and misses mark, by Martin Quigley Page 17

TAX likely to be halved in House, but battle is far from over Page 18

ASCAP collections must be made at the studio, consent decree orders Page 21

WILSON presents Commons order for quota of 30 per cent Page 22

JOHNSTON and Arnall views coincide on British money situation Page 22

GET in first punch in local taxation fights, M. M. Mesher urges Page 24

FOX planning extensive expansion of coast studio facilities Page 27

METRO adds two divisions to improve domestic sales alignment Page 27

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 29

EASTMAN KODAK to sell safety stock to the DuPont company Page 34

SERVICE DEPARTMENTS

Hollywood Scene Page 33

In the Newsreels Page 37

Managers' Round Table Page 39

Picture Grosses Page 38

Short Product at First Runs Page 36

What the Picture Did for Me Page 35

THEATRE SALES Pages 45-53

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 229

Short Subjects Chart Page 230

Short Subjects Page 231

The Release Chart Page 232

People in The News

J. ARTHUR RANK, British film executive, sailed from England Wednesday for New York. JOHN W. DAVIS, managing director of the Rank Organization, is scheduled to follow Mr. Rank by plane March 22.

DR. RENATO GUALINO, Italian film producers' delegate to the Motion Picture Association of America's advisory unit for foreign films, left New York for Hollywood Monday for conferences with industry executives and for a tour of the studios.

ANTHONY MUTO, Washington head of Twentieth Century-Fox Movietone News, received the Army's Certificate of Merit last week at the Pentagon for his handling of newsreel assignments during and after the war and for his work on feature pictures with military themes.

GEORGE AMY, formerly with Warner Brothers' editorial department and more recently a production associate of MICHAEL CURTIZ, has been appointed to the production board of Robert Stillman Productions, which releases through United Artists. Mr. Amy will head the editorial department for the production company.

ERIC JOHNSTON, president of the Motion Picture Association of America, has been named "public speaker of the year in business and commerce" by Tau Kappa Alpha, national speech honor society in Washington.

JACK ZIDE, manager of Allied Film Exchange in Detroit, has been named chief barker of the Variety Club of Michigan, filling the vacancy left by the recent death of CHARLES C. FERRY. HARRY GILBERT, theatrical concessioneer, was named first assistant chief barker.

BILLIE BRIANT, a salesman at the Twentieth Century-Fox New Orleans branch, has been promoted to branch manager there, succeeding MARK SHERIDAN, who has taken over the Dallas exchange for the company.

G. P. PRICE, branch manager of United Artists' Washington, D. C., exchange, has resigned to become general manager of the Glen Echo Amusement Park on the outskirts of the capital.

HARRY WALDERS has been named Chicago branch manager for United Artists, succeeding NAT NATHANSON, who has been promoted to eastern and Canadian general sales manager. Mr. Walders was formerly with RKO and Paramount in Chicago.

ROBERT WOLFE, managing director of RKO Radio Pictures and RKO Radio British Productions, Ltd., left England this week on the *Queen Mary* for six to eight weeks in the United States.

AL CORWIN, publicity director for the New York office of the Motion Picture Association of America, addressed the motion picture chapter of the American Veteran's Committee on the activities of the MPAA at a meeting in the Hotel Taft, New York, Wednesday evening.

MARC M. SPIEGEL, who will succeed MARIAN F. JORDAN as the Motion Picture Association of America's international department representative in Germany, sailed last Saturday for Europe.

WILL YOLEN, who recently sold his interest in the advertising firm of Yolen, Ross and Salzman, has joined Laurel Films as advertising and publicity vice-president with headquarters in New York.

JOHN A. CASSIDY, RKO Theatres general press representative, addressed Fordham University's journalism class Tuesday night in New York on "Theatre Publicity."

SIR ROBERT WATSON WATT, director of Odeon Theatres, Ltd., left for England aboard the *Queen Elizabeth* last Saturday, after meetings with United Artists executives in this country.

ALBERT M. PICKUS, owner of the Stratford theatre, Stratford, Conn., and regional vice-president of the Theater Owners of America, has been named to an eight-man Stratford Committee which will campaign to bring new industries and businesses to Stratford.

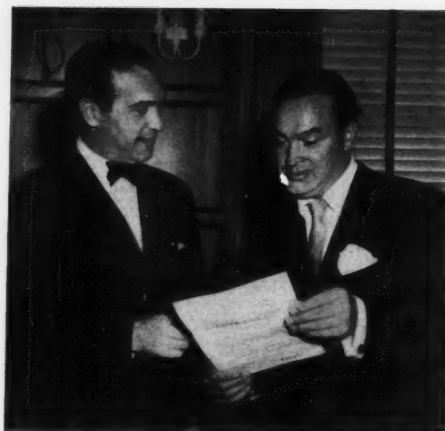
SIGMUND GOTTLBER, director of the Foreign Language Press Film Critics' Circle, New York, has been named head of the foreign language press division for the 1950 Red Cross drive.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, 225 North Michigan Avenue, Telephone Financial 6-0639. James Ascher, editorial representative, J. Harry Toler, advertising representative; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres and Theatre Sales, each published thirteen times a year as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures



ON THE SET of Paramount's "Union Station" . . . some visitors from Canada. In order: Leon Charlip, B & F Theatres, Toronto; performer William Holden; Harry Alexander, an owner of B & F, a Famous Players Canadian subsidiary; and co-star Barry Fitzgerald.



BOB HOPE, right, above, accepts national chairmanship of the Cerebral Palsy campaign, which opens May 1, from Leonard Goldenson, United Paramount Theatres president and executive of the United Cerebral Palsy Association.

ROBERT M. STERNBURG, left, of Brookline, has been named secretary and a board member of New England Theatres, of which Martin Mullin is president. Mr. Sternburg had been Boston district manager.



By the Herald

WILLIAM V. OSBORNE, Far Eastern representative for Monogram, is in New York for home office chats, after two years in the field. Hongkong, the Philippines, and Indonesia are bright spots for American business, despite the Communist threat, he said. In the Philippines, there is much theatre and other construction, and in Indonesia the natives are thronging the theatres, he reports.



E. T. GOMERSALL, former sales executive for Universal Pictures, has become an exhibitor. He bought the 1,104 seat Grove, in Elgin, Ill., and the 956 seat Luna, Kankakee, Ill., from Publix-Great States Corporation.



HEMMEED IN by underworld mobsters, Richard Widmark, left, takes a breather in the London-filmed "Night and the City", a melodramatic story based upon a novel by Gerald Kersh. Gene Tierney shares top billing in the film, which will be seen by moviegoers in June.

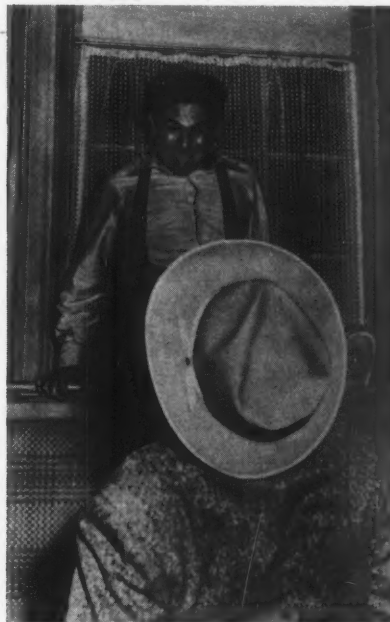
HOLD ON TO YOUR HATS for a spin with Clifton Webb, above, in the Technicolor comedy, "Cheaper by the Dozen," set for release in April. Based upon a best-seller, the picture also stars Jeanne Crain, above, and Myrna Loy. Previewers at the home office hailed it as "a riot" this week.



G.I. AMBASSADORS Paul Douglas and Montgomery Clift in "The Big Lift," 20th Century-Fox's roaring story of the men and women who broke the Berlin blockade. To be seen in April, the picture is set against the rubble-strewn background of Berlin.

DAN DAILEY, right, is trapped by cavorting dancing girls in 20th Century-Fox's hilarious burlesque of early railroad days, "A Ticket to Tomahawk." Filmed in Technicolor, and co-starring Anne Baxter, the comedy will be released in July.

(Advertisement)



LOTS OF KICK in John Garfield's portrayal of a jockey in "Under My Skin", 20th Century-Fox's adaptation of Hemingway's classic story, "My Old Man." Co-starring the famed French actress, Micheline Pr  lle, the film will be released this month.



SPARKS OF FOX SHOWMAN ROCKET SHOWER TRADE

THE CHAIN reaction brought on by Twentieth Century-Fox's supercharged "showmanship meeting" at the Drake Hotel in Chicago last week continued to make itself felt in the exhibition and distribution branches of the industry this week.

As the concentric circles of optimism widened in all directions, 20th-Fox executives, spearheaded by Spyros P. Skouras, president, completed plans to hold follow-up one-day "package" versions of the Chicago sessions in every exchange area, and competing, independent and affiliated circuits and theatres moved to implement some of the proposals outlined at the Chicago gathering.

Exhibitors Enthused by Company's Ad Program

One of the suggestions that seemed to fire the imagination of the more than 300 exhibitors attending the discussions was the one in which the company offered to pay 50 per cent of the cost of four-column, 600-line institutional ads exploiting the fact that the U. S. film industry, generally, is producing finer film entertainment than ever.

Pointing up the interest of exhibition in the idea was the action of Harold Fitzgerald, president of the Fox Wisconsin Theatres, who placed one of the ads (two are offered by 20th-Fox) in a newspaper almost before the air had cleared from the confer-

ence room. The meeting closed Thursday afternoon, and the ad, entitled "Your Pleasure Is All Ours," appeared in the *Milwaukee Sentinel* Friday.

Also proving the point that the exhibitors were more than ready to benefit from the meetings was the move of Norman Kassell, advertising chief of the Essaness circuit, who used the slogan "Movies Are Better Than Ever" in one of his ads for the Woods theatre in Chicago in the *Chicago Sun-Times* on the day the meeting closed. The idea for the slogan was voiced during the meeting, and Mr. Kassell had a cut made one hour and 40 minutes after the slogan was approved.

Meanwhile, 20th-Fox went ahead with plans for the local one-day showmanship meetings in 36 cities. Thus far, 29 dates have been set, as follows:

Dallas, Pittsburgh, New Haven, Charlotte, Minneapolis, Milwaukee, Omaha, Denver, Cincinnati, Boston, Salt Lake City, New Orleans, New York, San Francisco and Portland, Ore., March 23; St. Louis, Washington, Cleveland, Des Moines, Indianapolis, Memphis, Philadelphia, Detroit, Los Angeles, Buffalo, Atlanta and Albany, March 21; Kansas City and Oklahoma City, March 22.

Purpose of these meetings will be to discuss these plans on a local level impossible at a meeting of the size and scope of that held in Chicago, and to give those exhibitors unable to attend the larger gathering an opportunity to acquaint themselves with what went on and how to put the proposals into action. The local meetings will be ad-

dressed by the regional heads of the Theatre Owners of America, Allied States, a local film critic, and possibly one of the following 20th-Fox executives who are going on the road to assist in these meetings: Jonas Rosenfield, advertising manager; David Golding, eastern publicity manager; Rod-

Terry Ramsaye, in an editorial on page 7, and Walter Brooks, in the Managers' Round Table Section (page 39), discuss Twentieth Century-Fox's showmanship plans and program. A reproduction of the company's ads to be used by exhibitors on a split-cost basis, appears on page 42.

ney Bush, exploitation manager; Stirling Silliphant, in charge of cooperative hookups; Al Palca, who handles radio tie-ins, and Earle Wingart, in charge of pressbooks.

On Thursday, as the participating exhibitors ended their spirited participation from the rostrum and floor, 20th-Fox, and Mr. Skouras, particularly, were recipients of praise from all sides. Mr. Skouras himself was given a testimonial signed by all the exhibitors attending the meeting, for what was described as a tribute to his showmanship and enterprise in making the showmanship meeting possible. C. Elmer Nolte, of the Durkee Enterprises in Baltimore, made the presentation.

In New York this week, Joseph R. Vogel, vice-president in charge of Loew's theatre operations, said that all division managers and theatre staffs were instructed to coop-

(Continued on page 14, column 3)

Pictured at the top of the page, the green draped ballroom of the Drake Hotel in Chicago, as Twentieth Century-Fox's showmanship meeting got underway last week. More than 300 exhibitors operating more than 8,000 theatres in the United States and Canada were present.

Speaking Their Minds at The Showmanship Forum

WHEN the guest exhibitors last Thursday night departed from the scene of Twentieth Century-Fox's showmanship meeting, they were in agreement on one point: That everyone had had more than a chance to say what was on his mind.

That there was plenty on the participants' minds is attested by the wide variety of proposals, suggestions and opinions coming from the delegates representing every branch of exhibition. Besides the others mentioned on this page, following are some of those who participated:

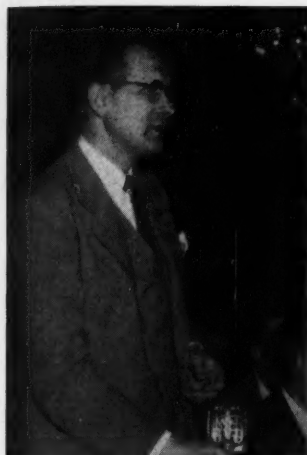
Gaston L. Dureau, Paramount-Richards, New Orleans; Seymour Morris, Schine circuit, Gloversville; Tom James, Comet Theatre, St. Louis; Gael Sullivan, executive director of Theatre Owners of America; Walter Reade, Jr., Reade circuit, New York; Oscar Doob, Loew's circuit; and C. Elmer Nolte, Durkee Enterprises, Baltimore.



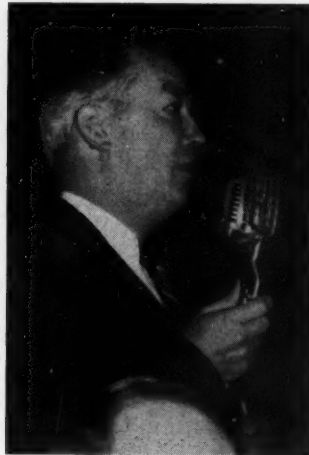
MITCHELL WOLFSON, moderator: "I say for one thing, exhibitors who do not provide parking are doomed in the future."



HARRY VINNICOFF, Southern California Amusement Company: "Receive the public . . . as if they were coming into their own homes."



EMIL BERNSTEKER, Wilby-Kincey circuit, Atlanta: "We need revitalizing in our advertising. We have set a course for our managers. Advertising needs analysis, care in the selection of media—economy and enthusiasm. It seems to me that in this business too many people have made too much money too easily."



FRED SOUTTAR, Fox Midwest circuit: "Our managers have been urging tested advertising, more films for children, direct mail approach to community groups, more local showmanship, saturation bookings, trailers on studio news, use of television, star tours, careful release timing, faster confirmation of exhibitor bids."



OSCAR BROTMAN, Avaloe Theatre, Chicago: "People come now with a chip on their shoulder. It has become sophisticated to rap the movies. Thoughtless stars are carping; gossip columnists do great harm. There should be a fund for national advertising to sell the movies in general."



DAVE IDZAL, Fox Theatre, Detroit: "I have the feeling, with present conditions, that before we must sell the public, we must sell ourselves. Let us remind ourselves that we are in a great business, and then we'll be able to communicate our feeling. Those who don't like the business should get the hell out of it."



M. A. LIGHTMAN, JR., Malco circuit, Memphis: "I think that of all forms of advertising, word of mouth is the most powerful. I favor the sneak preview. Let exhibitors have outstanding features free for previews."



LOUIS SCHINE, Schine circuit, Gloversville, N. Y.: "We want a revival of the good old time circus showmanship. We in this business for many years have been much too self satisfied, especially when the money rolled in without effort."



ROBERT O'DONNELL, Interstate Circuit, standing, above: "Here is one exhibitor who takes blame for allowing his organization to drift into a rut. I feel we are not getting necessary returns out of subsequent runs. Fine product is dissipated."

MYRON BLANK, Central States circuit, Des Moines: "You can't get results without work—money alone is not enough. I feel that public relations or public information programs should be built around addresses by exhibitors pointing to our war work."

SALUTE TO 20th-FOX

by RED KANN

A FEW minutes after 6 P.M. on the evening of March 8, Al Lichtman, chairman of 20th Century-Fox's Showmanship Meeting, brought the gavel down on the first day's deliberations at the Drake Hotel in Chicago with an announcement. The open forum, slotted for the following morning, would begin at 9 A.M. to allow the concluding curtain to drop shortly after mid-day.

At nine o'clock on the morning of March 9, the 32 tables, tier on tier, which accommodated the approximately 300 exhibitors gathered for the purpose at hand were in their seats, almost to the last invitee, and ready to start.

In itself, this was precedential as anyone familiar with exhibitor conclaves will understand. It was tantamount to a full-scale appreciation of the reasons why they had traveled to Chicago from the four corners of the nation and unmistakable evidence of a desire and a determination to benefit where and from whom they could.

But the entire concept of the Showmanship Meeting was without precedent. National exhibitor associations have skirted the central theme at conventions. Occasional distributors have invited exhibitors to ponder ways and means of merchandising their own attractions. Never before has a single company, however, brought together under one roof such a display of exhibitor power to discuss a problem with a denominator common to the entire industry.

"Showmanship, and showmanship alone, is the keynote. We are meeting here in the interest of everyone of you, and of our whole industry—not for 20th Century-Fox alone," Spyros Skouras declared in the keynote address. The promise, never idle, in fact was magnificently delivered.

There was an infrequent reference to forthcoming 20th Century-Fox attractions and a laudation of Darryl F. Zanuck in Skouras' final remarks. But these were strictly side trips off the main line and little enough in the way of direct action by the company which picked up the check.

The principal artery of pursuit was the

need—denied by no one—to shake off whatever remained of the complacency developed during the war period, to eschew laziness, to fight fear and to beat a rapid return to that fundamental showmanship which made this industry strong, confident and successful in the past.

This principal artery was thoroughly probed. The specifics were compiled in "A Showman's Guide to Better Business" which was a parade of established approaches refurbished in 1950 dress. But there was no insistence, no claim that here was the final word. This was a handbook—a valuable handbook—replete with practical and workable suggestions, nevertheless fluid enough to be altered where experience or decision prompted a need.

The Chicago deliberations were taking on the manifestations of a revival meeting before they drew to a close. If the overtones got by any observer, there was a whole array of speakers to remind him. Men like Sam Pinanski, Si Fabian and Bob O'Donnell indulged in periods of self-criticism followed by declarations to amend their business ways.

The lively open forum heard almost two dozen speakers, all exhibitors, recount their experiences and make practical and not always practicable suggestions about one national exhibitor organization, a financially strong COMPO, slower and faster film play-offs, pleas for an arbitration system.

Nine different speakers hammered away for an awareness of television competition, argued valiantly for TV trailers, refused to acknowledge the pessimism of defeat. It was an invigorating reaffirmation of complete faith in their industry.

If the Chicago story were to be summed up in one analytical capsule, it might be said that Twentieth Century-Fox was not seeking to write the book. It sought, and managed with unqualified success, to induce a frame of mind and, by arousing latent thinking processes, to put back to work the know-how of those who had permitted it to lie dormant.

This was the purpose of the Showmanship Meeting, and this its brilliant accomplishment.

Foreign Film Importers Form Organization

Meeting at the Hotel Astor in New York, 50 independent foreign film importers this week formed an association to represent their common interests. Representatives of foreign producers will be invited to join the organization. A committee of 12 was named to formulate plans for a permanent organization. Ilya Lopert, Irving Shapiro and Joseph Burstyn are leaders in the movement.

The aims and purposes of the group closely resemble those announced recently by the Motion Picture Association of America for

its Advisory Unit for Foreign Films under Bernard Kreisler.

Objectives of the new organization include the improvement of trade practices; expansion of outlets; the setting up of a clearing house of information available to foreign film distributors, exhibitors and producers; establishment of closer relations with foreign producers to acquaint them with the distribution problems of imported films in the U. S., and the publication of reports and bulletins.

So far no indications have been given as to when the new unit will start functioning. Headquarters will be in New York.

FOX MEETING

(Continued from page 12)

erate fully in the "Fox-inspired campaign." Mr. Vogel said, following a special meeting of the publicity staff, that "our business needs this sort of inspiration. Spyros Skouras and his associates are rendering a service to the entire industry in providing the spark for a resurrection of old-time, shirt-sleeve showmanship."

Mayor William O'Dwyer is expected to attend the New York meeting Thursday at the Hotel Astor to which the owners and operators of more than 1,000 theatres in the New York area have been invited. Martin Moscovitz, Empire State sales division manager, and Sam Diamond, New York branch manager, will preside.

Samuel Pinanski, president of American Theatres in Boston, said he was "inspired" by the Chicago meeting and called an immediate meeting of his staff to implement the suggestions.

"I think it was one of the finest and most progressive meetings on showmanship of its kind ever presented," said Mr. Pinanski. "Great credit should go to Mr. Skouras and his associates for their vision, courage and foresight in corraling the forces of the motion picture industry to combat the common enemy with renewed and revitalized showmanship." Mr. Pinanski added the time had come for everybody in the industry "to throw away the mantle of complacency and exploit an excellent product with every means at their disposal."

On Monday, Schine circuit executives at a special meeting in Gloversville, N. Y., heard an enthusiastic report from Louis W. Schine, Gus Lampe and Seymour Morris, who represented the circuit in Chicago. Plans were made for the immediate implementation of plans in accordance with the Chicago meeting.

Those participating in the open discussion did not limit themselves to the specific problem of product exploitation, but dealt with many facets of the industry, including overall public relations, the work of Hollywood press agents, and the formation of one exhibitor organization for the entire country.

Bank of America Sues To Auction Pictures

Hollywood Bureau

The Bank of America this week filed two Superior Court suits asking for the foreclosure of mortgages and public auction of two 1947 releases to recover sums advanced by the bank. The first suit involves Robert Riskin Productions and RKO Radio and states that the bank loaned \$1,472,773 on "Magic Town" of which \$630,258 plus interest amounting to \$57,476 is still unpaid. The second action names Charles Rogers' Embassy Pictures and United Artists and states that the bank lent \$817,500 to finance the production of "Fabulous Dorseys" of which \$260,486 is still outstanding along with \$27,274 in interest.

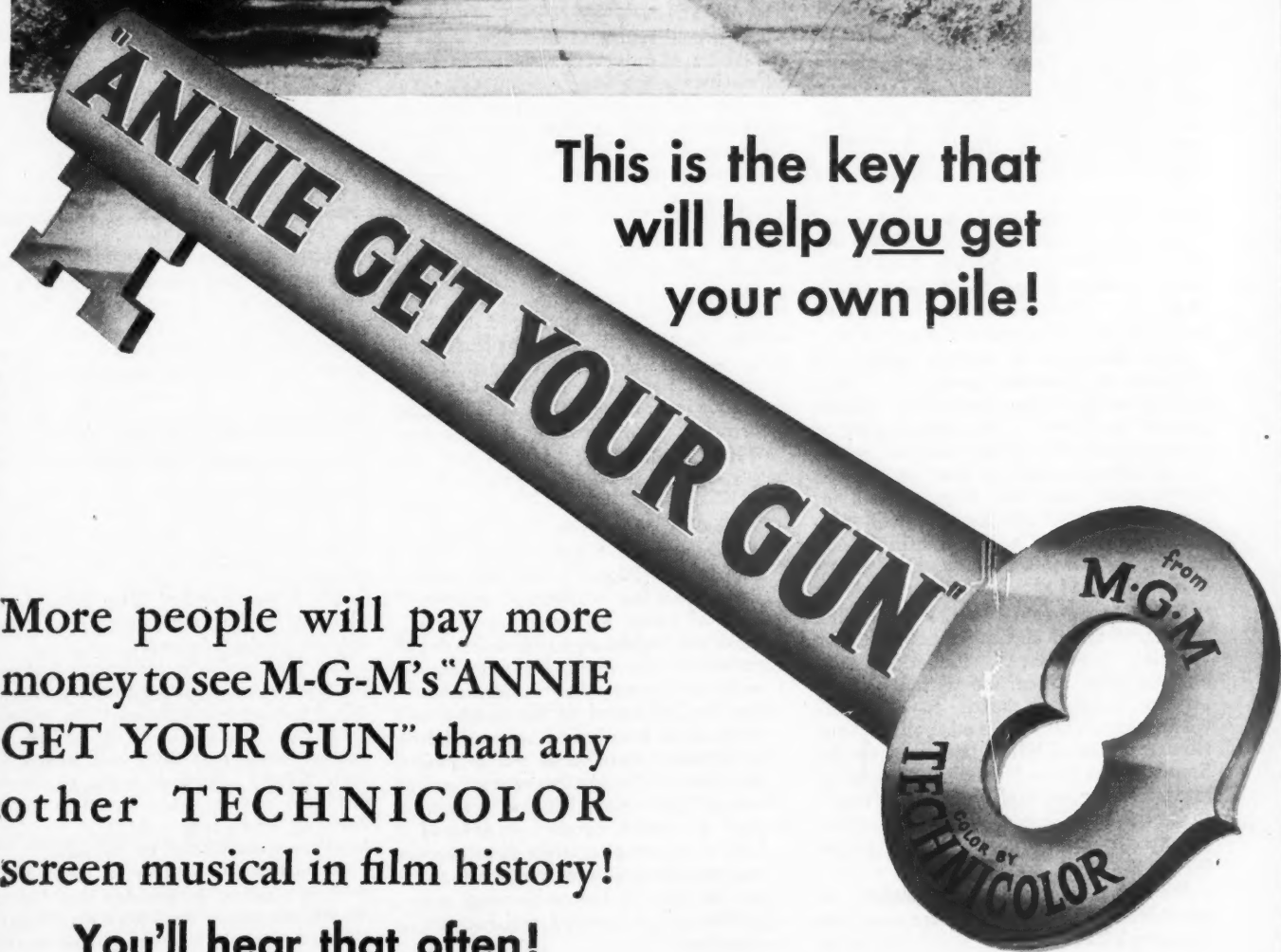
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SENATOR BLASTS FILMS AND ASKS LICENSING

Johnson of Colorado Hits "Stromboli" in Demand for Federal Control

Washington Bureau

The film industry, generally, and Ingrid Bergman, Rita Hayworth, RKO, and Eric Johnston, as president of the Motion Picture Association of America, specifically, were targets Tuesday of a merciless attack in the U. S. Senate as Senator Edwin C. Johnson, Democrat from Colorado, proposed a bill to license all players, producers and the films themselves.

The aim of the bill, said Sen. Johnson, would be to "insure wholesome motion pictures for the people and to eliminate persons of low character from making and appearing in films."

Barrage of Epithets And Name-Calling

Using the recent front-page activities of Miss Bergman, Miss Hayworth and Rossellini, and the release by RKO of "Stromboli" as a springboard for the blast, Senator Johnson let loose a barrage of epithets and name calling against the principals of the picture and Mr. Johnston whom, he described, as the "motion picture czar . . . merely the front for the money changers of his association."

Quick to comment were Mr. Johnston, Abram F. Myers, general counsel for Allied States Association, and the RKO studios in Hollywood. Although not replying directly to the Senator, Mr. Johnston said:

The bill "is a police state act, whether so intended or not . . . that would subject the American motion picture industry to the same sort of governmental slave control that exists in all police states. . . . The majority in Hollywood are the finest types of Americans. . . . The Senator was misinformed. . . . (The Production Code applies to a film's content) not to the private lives of actors and actresses."

Said Mr. Myers: "While the attack was unheralded and unexpected it was certainly inevitable." He added that he was most concerned with its effect on the industry's battle to eliminate the amusement tax, and pointed out that this type of bill as proposed by the Senator was bound to come sooner or later as long as Hollywood continued to ignore the pleas of Allied and other groups for disciplinary action against errant stars.

RKO's answer was that "plenty" of censors "even the most severe . . . have approved 'Stromboli.'"

Mr. Johnson, in his lengthy speech, had

4 SENATORS HIT FILM BILL; FEAR "FEDERAL GESTAPO"

Washington Bureau

The film industry did not have to wait long for a Senatorial answer to the charges made by Senator Edwin C. Johnson. Less than 24 hours after Senator Johnson's attack and proposal for a film licensing bill, Senators Alexander Wiley, Wisconsin Republican, and Harry P. Cain, Washington Republican, spoke on the Senate floor, praising Hollywood.

They were followed by Senators William F. Knowland, California Republican, and Edward J. Thye, Minnesota Republican.

Senator Wiley said:

"To generalize on the individual isolated case of 'Stromboli' misconduct and to ask that a whole system of Federal regimentation be set up to prevent such comparatively rare abuses is, I believe, committing a grave mistake," he said. "I for one, therefore would oppose and as I am sure practically every member of the Senate would oppose, this bill with its tremendous implications of

a European police state, a Soviet-type OGPU." When Hollywood learns that the public will not patronize a film in which a certain star appears that star will quickly fade from the screen, he added.

Senator Wiley also clarified Eric Johnston's position and his relations to the film industry as head of the Motion Picture Association of America. He said Mr. Johnston was not a "czar" in any sense of the word and could not ban any player from films.

Senator Cain traced Eric Johnston's career of service to the film industry and to the country. He pointed out that "Hollywood has brought wholesome entertainment to millions of Americans and to millions of people everywhere." Senator Knowland said it "would be a very great mistake to punish an entire industry because of the action of a few." Senator Thye supported Senator Knowland's views and spoke on what the industry has done to further worthy causes.

something good to say, too, about the private individuals in the film industry. As a whole, he said, the film community is made up of "fine, wholesome, clean, respectable God-fearing people." It was the publicizing of "sin," he said, which was his target. "What

is proposed here is a practical method whereby the mad dogs of the industry may be put on a leash to protect the public morals; nothing more."

He said that "Stromboli" was likely to profit from \$10,000,000 to \$25,000,000, and stressed this as the "nauseating commercial opportunism displayed by this corporation (RKO) and their partner . . . Rossellini. When they deliberately exhibited the moral turpitude of the leading lady to pack their theatres, how can they contend that since the weak, pointless and ugly film itself was not definitely immoral, no question of morality was involved."

Mr. Johnson termed Miss Bergman and Miss Hayworth "Hollywood's two current apostles of degradation."

His bill would be implemented through the Commerce Department, and would provide for licenses for actors to be priced at the nominal cost of \$1. Producers' personal licenses would cost \$100, and for the film itself \$10,000. Licenses could be revoked, and fines ranging from \$1,000 to \$10,000, covering even local exhibitors, would be fixed for violations of the measure.

Amplifying his remarks of Tuesday, Sen. Johnson said on Wednesday that hearings on the bill before the Interstate Commerce Committee would take place about the middle of April, after the Easter recess. He

(Continued on following page)

THE SENATOR FROM COLORADO

Edwin Carl Johnson, the 66-year-old Democratic Senator from Colorado who proposed a bill to license film players and producers, began his political career as a member of the Colorado legislature to which he was reelected four times. He was Governor of the state for two terms before being elected to the Senate in 1936. Since then he has been an Administration wheelhorse and is now chairman of Senate Interstate Commerce Committee. Senator Johnson had a varied career as railroad laborer, telegrapher, train dispatcher, homesteader and manager of a farmers' cooperative before his entry into politics. He is married and has two daughters.

JOHNSON

(Continued from preceding page)

added that he "means business" with the bill. Other quarters in Washington, however, did not give the proposed legislation any chance of making any progress this year. This despite the fact that Sen. Johnson is chairman of the committee and is in a position to push the measure. He estimated that the bill, if passed, would be instrumental in bringing some \$4,000,000 annually into the Government coffers.

The Motion Picture Industry Council, which represents the entire working community in Hollywood, on Tuesday questioned the "ill-considered and unreasonable" speech of Senator Johnson. The MPIC added that the Senator overlooked the reputation and efforts of thousands of respectable Hollywood people. "In the past, unfortunately, there have been Congressmen and Senators who have brought discredit and shame to the highest body of government in the world, but it would be reckless to attack Congress for the actions of a few," the Council said.

January Studio Jobs Down from December

Employment in the Hollywood studios in January was down to 66.2 per cent from the previous month which averaged 72 per cent, it was revealed this week by the California Department of Industrial Relations. The estimates are compared to the 1940 average of 100. The percentages, in terms of figures, indicate that in December some 13,600 workers were employed, whereas in January the average was 12,500. The January figure is only slightly lower than for the same month in 1949. The total 1949 average, the lowest in 13 years, was 13,500. The average weekly earnings in January were \$90.32; in December the average was \$99.13.

E. T. Gomersall Establishes Midwest Theatre Circuit

E. T. Gomersall, who recently resigned as assistant to W. A. Scully, Universal sales vice-president, has established his own circuit with the acquisition of the Grove theatre at Elgin, and the Luna at Kankakee, Ill., from the Publix-Great States, a United Paramount affiliate. The Grove and the Luna are both first run houses in towns where Paramount has been ordered to open competition by dropping certain holdings. Although Mr. Gomersall has been active in the industry for more than 30 years, 20 years with Universal, these theatre holdings mark his debut as an exhibitor.

Galveston Theatre Sold

The Queen theatre at Galveston, Texas, one of the oldest in the city, has been purchased by the Galveston Theatres, Inc., a subsidiary of the Interstate Theatre System. The price was reported at \$65,000. The property was placed on sale following litigation that involved heirs to the estate.

SENATOR SHOOTS FROM HIP AND WIDE OF THE MARK

by MARTIN QUIGLEY

THE upper chamber of the Congress of the United States was presented with a shocking spectacle last Tuesday.

Senator Edwin C. Johnson of Colorado, emotionally moved and intellectually confused, delivered an intemperate attack upon the American motion picture industry with specific reference to various organizations and individuals.

Q The springboard for the outburst was the "Stromboli" incident. The legislator eventually worked himself around to offering a bill which provides a licensing arrangement for actors, actresses, producers and distributors. It all adds up to an unfortunate development which can in no conceivable way serve the public interest or assist the motion picture industry in dealing with the manifold and inevitable difficulties inherent in the subject matter of motion pictures and the private lives of personalities prominently associated with the screen.

Senator Johnson makes a whole series of invalid and misleading assumptions. Knowing little indeed of the complexities of the problem he arrives at a remedial scheme which is destructive in principle. In practice it would work only havoc, accomplishing nothing in the purposes for which it apparently is intended. Persons who are expert and experienced in the matters with which Senator Johnson undertakes to deal will be saddened by his ill-advised assault as well as by his witless proposals.

Senator Johnson should not fancy himself as enjoying, to the exclusion of the motion picture industry, a unique concern over the "Stromboli" incident. It has been a public relations disaster for the motion picture. However, had Senator Johnson troubled himself to consult the record, meanwhile refraining from shooting from the hip, he would have learned much that he needed to know.

Q About a year ago one of the foremost personalities of the screen, Ingrid Bergman, entered into an arrangement to act in a film to be produced by an Italian director whose recent pictures had gained some critical approval. Many releasing companies were interested in an arrangement to release the forthcoming film. Eventually RKO entered into a contract to finance and release the film.

The principals who had been in the United States went to Italy. After the picture was under way rumors got into circulation relative to the non-professional relations between the star and the direc-

tor. When the rumors were found to be well-based every possible effort was made by representatives of RKO and by other persons who had been in positions of influence with Miss Bergman to discourage her from her reckless abandonment of her responsibilities. She rebuffed every approach.

Q The picture was completed before the fact of Miss Bergman's pregnancy became known here. Had not the director refused to deliver for some time the final portions of the film it would have been released long before the birth of the baby. The release of the film at a time proximate to the birth of the baby was an accident of this delay. It was not intended. Every effort had been made to avoid that eventuality for many reasons, including the apprehension—which has been well-justified—that involvement of the picture in the scandalous publicity would be financially disastrous.

Senator Johnson points to the "likely" profits of \$10,000,000 to \$25,000,000 for "Stromboli." This is just about as close as he comes in any part of his tirade to correct factual information and sound judgment.

According to present indications RKO would probably be happy to have Senator Johnson or anyone else take them out of the picture at a loss of a half a million dollars.

Senator Johnson's day on the floor of the Senate amounts to a damaging blast against the motion picture, the industry and the many thousands of decent people in the industry. It will be of no help in solving any of the problems, of which there are indeed many present. Legislatively it will get nowhere because it is wrong in principle, inept and ill-advised.

Q But those responsible for the conduct of this business, for its public relations and for the rules of behavior that are to be applied both on and off the screen should not allow themselves to indulge merely in indignation over the Congressional incident.

Senator Johnson does not know what he is talking about except in one very important respect:

He knows—because it is a matter of common knowledge—that the American public is looking to the authorities of this industry for a better job of housekeeping, on and off the screen. The industry's enormous asset of public goodwill can be retained if this is done. It will be critically diminished if it is not done.

HOUSE MAY HALVE TAX BUT BATTLE NOT OVER

See Ways and Means Unit Cutting Admission Levy; Floor Action Ahead

Washington Bureau

The House Ways and Means Committee is agreed on one point—the final tax bill will contain some relief for the motion picture industry. This was indicated this week as the Committee settled down to the long grind of executive session work with the unofficial observation that there is more talk about cutting the admission tax than any other excise.

"If everybody who talked about the tax votes for a cut, it's in the bag," one Committee member said. "That deluge of mail is sure paying off."

However, the best bet around the capital is that the Committee will finally vote a cut in the levy to 10 per cent. Repeal is almost certain to be rejected as being too costly. The idea of exempting admissions below a certain figure and reducing the tax on those above that figure, while having many adherents, probably will also be rejected at the end as costing too much in revenue.

The present outlook is that the Committee will take four to six weeks to report out its tax bill, meaning that the measure cannot possibly hit the House floor before late April. After passing the House, it will run into long hearings before the Senate Finance Committee and considerable debate on the Senate floor. It is very doubtful that any tax cuts can be effective before July 1.

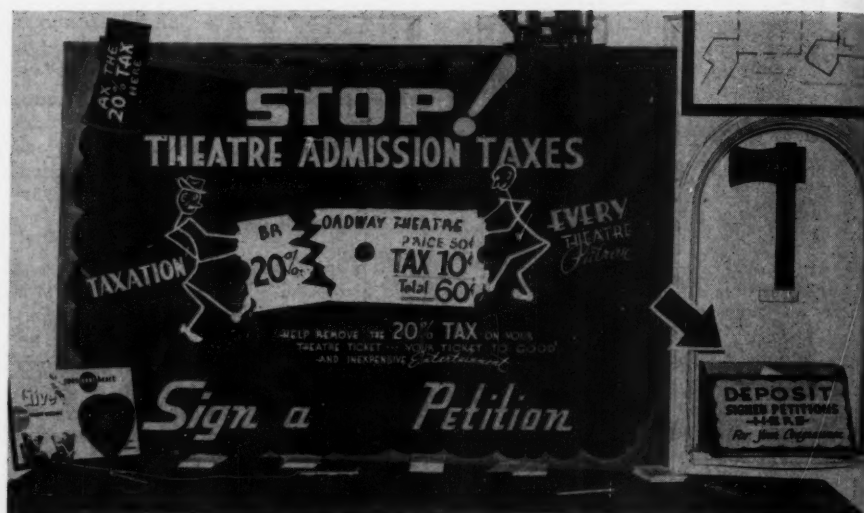
The key problem before Congress still remains that of raising revenue to offset any tax cuts, since the President has clearly stated he will veto any bill that lost the Government money. On Monday, the first day of executive sessions, the Ways and Means Committee, by a straight party vote, rejected a Republican motion to report out immediately an excise-cut bill and instead decided to take up revenue raising as well as excise cutting.

Rep. Cooper to Rep. King: "Have Done a Good Job"

Before the full committee meetings started, the committee Democrats had caucused for three straight days on their tax program.

At one point in the meetings, Representative Jere Cooper (D., Tenn.), who was presiding, turned to Representative Cecil King (D., Calif.), who has been leading the fight for the industry in the committee, and remarked, "You sure have done a good job of selling the boys, Cece."

One thing that certainly didn't hurt the industry's case was a release put out by Representative Franklin D. Roosevelt, Jr. (D., N. Y.), reporting that six industry



THIS GOT RESULTS—In the first 10 days, 10,000 protest cards were sent to the Congressman for the Kingston district. The display, at the Broadway and Kingston theatres, Kingston, N. Y., was the work of Walter Reade circuit city manager Robert W. Case.

leaders had underlined the industry's pledge of passing any excise relief on to the public.

The six leaders were Charles Skouras, president of National Theatres; Leonard Goldenson, president of United Paramount Theatres; J. R. Vogel, vice-president of Loew's, Inc.; Harry Brandt, head of Brandt Theatres; Abram F. Myers, general counsel of Allied States Association and chairman of the tax committee of the Council of Motion Picture Organizations, and Gael Sullivan, executive director of the Theatre Owners of America.

Mr. Roosevelt had written them asking whether the tax cut would be pocketed by the theatre owners or passed on to the patrons. The New York Democrat declared that on the basis of the replies, he was sure the film-goers would benefit and he would fight for tax repeal.

Two of the letters—those from Mr. Vogel and Mr. Myers—suggested the exhibitors might round off the prices to the nearest nickel to avoid having to use pennies—a nuisance to the patron and a headache to the theatre. They said in some cases the exhibitor would pocket a penny or two as a result, while in other cases he would have to make up a penny or two from his own pocket, and that these cases would balance out and "the movie-going public as a whole get the full benefit of repeal."

In the executive sessions of the Democrats, several members suggested exempting admissions below a certain price. One member actually sounded out Colin Stam, influential head of the staff of the Joint House-Senate Committee on Internal Revenue Taxation, on his reaction to exempting all admissions under 75 or 85 cents. Mr. Stam,

it was reported, strongly opposed this idea, claiming that the bulk of the admission tax revenue came from motion picture tickets costing less than 75 cents, and that such a move would cost too much in revenue.

Despite Mr. Stam's opposition, some members were still suggesting exempting all tickets costing less than 50 cents, and possibly cutting the tax to 10 cent on the tickets between 50 cents and 85 cents, leaving the tax unchanged on tickets costing more than 85 cents.

Rep. Heller Supports Industry Tax Drive

Meanwhile, as the industry was in the midst of its anti-admission tax campaign, help was continuing to come in from other outside sources. Representative Louis B. Heller (D., N. Y.) has come out for full repeal of the Federal admission tax. In addressing the House of Representatives he emphasized that most film admissions were not of the "luxury" category and that they are placing undue hardships not only on the public but also on thousands of exhibitors. His full statement was placed in the *Congressional Record*.

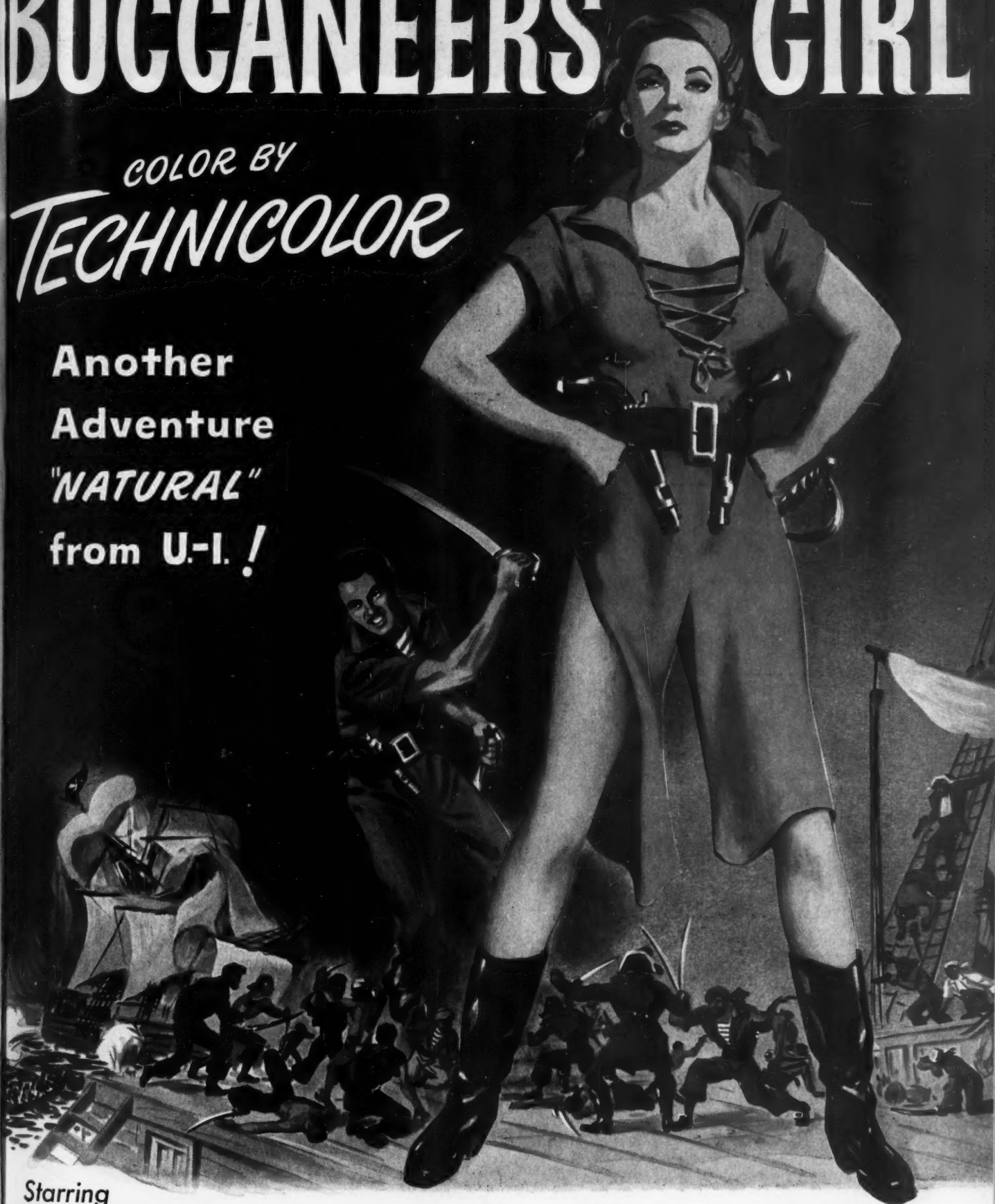
In Rhode Island, the Pawtucket Times in its lead editorial last week attacked the Federal admission tax. "Extravagance in Washington demands high taxes. But economy in Washington can reduce the drain on families whose sole outside source of entertainment and relations is in the moving picture theatre," the editorial said.

The editorial attention given to the tax situation was prompted by a special campaign conducted by Maurice Druker, manager of Loew's State theatre in Providence.

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MARJORIE MAIN • PERCY KILBRIDE
**"MA AND PA KETTLE
GO TO TOWN"**

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"THE SLEEPING CITY"

Directed by GEORGE SHERMAN

JAMES MASON • MARTA TOREN • DAN DURYEA
"ONE WAY STREET"

Directed by HUGO FREGONESE

MARTA TOREN • JEFF CHANDLER
"DEPORTED"

Directed by ROBERT SIODMAK

AUDIE MURPHY • GALE STORM
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MAUREEN O'HARA • MACDONALD CAREY
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SCOTT BRADY • MONA FREEMAN
ANDREA KING
"I WAS A SHOPLIFTER"

Directed by CHARLES LAMONT

RICHARD BASEHART • MARILYN MAXWELL
SIGNE HASSO • DOROTHY HART
"OUTSIDE THE WALL"

Directed by CRANE WILBUR

AUDIE MURPHY • WANDA HENDRIX
BURL IVES • DEAN JAGGER
"SIERRA"
Color by TECHNICOLOR

Directed by ALFRED E. GREEN

DONALD O'CONNOR • GALE STORM
WALTER BRENNAN • VINCENT PRICE • EVE ARDEN
**"CURTAIN CALL
AT CACTUS CREEK"**

Color by TECHNICOLOR

Directed by CHARLES LAMONT

RONALD REAGAN • CHARLES COBURN
RUTH HUSSEY • EDMUND GWENN
SPRING BYINGTON
"LOUISA"

Directed by ALEXANDER HALL



STUDIOS TO PAY ASCAP FEES UNDER DECREE

Judge Leibell Signs Pact Freeing Exhibitors of Payments for Music

"At the source licensing," which means that the producer must pay the American Society of Composers, Authors and Publishers for both synchronization and performance rights of film music, was instituted this week under the terms of an amended consent decree between Ascaph and the Department of Justice.

The decree was entered in the U. S. District Court in New York Tuesday and was signed by Judge Vincent Leibell, the same judge who decided against Ascaph in the private action brought against the Society by the Independent Theatre Owners Association several years ago. His ruling then held Ascaph "illegally constituted" and restrained it from collecting dues from exhibitors. A similar decision was rendered by a Minneapolis judge.

Decree Forbids Suits on Copyright Infringement

Under the new agreement, theatre men are clearly freed from any further responsibility for music payments to Ascaph and its members and the decree specifically precludes any possible law suits on charges of copyright infringement.

In the future, Ascaph will collect fees for the public performance rights to its music in motion pictures from film producers. It will be up to Ascaph, however, to establish the "reasonableness" of its rates. The court is to retain jurisdiction over the case and should Ascaph and a producer be unable to agree on what is or is not a "reasonable" fee, final determination will come from the bench.

The decree also embodies a novel formula for producer-Ascaph relations. Where in the past the producer had no choice but to negotiate with Ascaph as a whole, he now has several ways open to him. He can deal either with Ascaph; he can negotiate for song rights with individual members of Ascaph who own the copyright and who may license each composition by itself; or he can work out arrangements for a "blanket" license which may cover production for a whole year.

Ascaph Member Has Right To Resign at Any Time

The decree also specifically states that an Ascaph member has the right to resign from the Society at any time. This ruling is part of a general court-ordered reorganization of Ascaph's internal setup.

All motion picture music provisions of the decree are to be applied for a trial period of two years.

Protecting the studios for the period preceding the new decree, the court ruled that Ascaph is enjoined from demanding any charge for the performance of any music in productions occurring prior to the entry of the decree. New licenses are to be limited to pictures produced, or in production, not later than one year following the effective date of the licenses.

Exhibitors Now Freed Of Ascaph Responsibility

The decree, which frees exhibitors from further payments, clears exhibition's status and absolves theatre men from further collecting Ascaph dues to be held in escrow. While some exhibitor organizations in the country, especially Allied units, have stopped worrying about the dues altogether, others have continued to collect them on advice of counsel in case the court's decision altered the Leibell ruling which ended theatre licensing.

As the new consent decree went into effect, Judge Leibell also put his signature on a consent judgment ending the Government's international cartel suit against the Society. The effect of the judgment is that Ascaph is ordered to terminate all arrangements which give it the exclusive control of a foreign country's music or which compel foreign music societies of authors and composers to deal with Ascaph exclusively.

The specific procedure set down by the court to establish "reasonable" rates for Ascaph music is as follows: Upon receipt of written request, Ascaph will advise the producer of what it considers the proper payment. Unless a satisfactory figure is agreed upon within 60 days, the applicant may ask the court for a determination of a "reasonable" fee. Until such a ruling is handed down, the producer is free to use the music but he must eventually abide by the terms dictated by the court.

Decree Regulates Radio, Television Activities

As for radio and television, the decree stated that entire networks should be permitted to take blanket Ascaph licenses without there being any requirement for separate licenses to be taken out for each affiliated station.

While extensive changes are ordered in Ascaph's articles of association as "an assurance to its members of an opportunity to protect their rights" the decree stipulated that no Ascaph board member or officer who has an interest in a motion picture company, such as through an affiliate or subsidiary, should be permitted to participate in, or vote on, any question relating to the licensing of music by that film company.

The direct purpose of that order is to limit the influence in Ascaph of Loew's, War-

ners, and Paramount, each of whom operates music-publishing subsidiaries.

At the brief court session, Sigmund Timberg represented the Department of Justice. He told the court that as far as could be determined all music users had been asked for their views on the subject and that he believed the decree to serve the best interests of everyone in a non-discriminatory fashion.

Assistant U. S. Attorney General Herbert A. Bergson, in a statement released in Washington, stressed the importance of the decree provision permitting each Ascaph member to license his own music or to withdraw from the Society.

Commenting on the decree, Fred E. Ahlert, president of Ascaph, said in New York: "The Society is making important changes in its licensing procedure, its internal structure, and the distribution of revenues to its members, in line with the terms of the amended consent decree."

"The Society will revise its Articles of Association to conform to the decree in regard to the admission and withdrawal of members; election of directors; distribution of revenues to members, and provision for an impartial chairman of a panel for any member wishing to appeal from the final determination of his classification in the Society. The Society will continue to make available to the public and to commercial users information concerning its repertory."

Johnston and Skouras On Appeal Committee

Eric Johnston, president of the Motion Picture Association of America, and Spyros P. Skouras, president of Twentieth Century-Fox, have accepted appointment as associate chairmen of the National Christian Committee of the United Jewish Appeal, it was announced last week by Rep. Franklin D. Roosevelt, Jr., national chairman of the committee. Mr. Johnston and Mr. Skouras are on the initial committee of one hundred, consisting of prominent Christian business and professional leaders, which has been organized to rally Americans of all faiths for the immigration, settlement and rehabilitation programs supported by the UJA.

Buys Syracuse Theatre

The Midtown theatre in Syracuse, N. Y., has been purchased by Vance Schwartz, president of Distinctive Theatres Corp., from Jack Zurick and Otto Cratzner. Mr. Schwartz will add the Midtown to his circuit of art theatres operating in Cincinnati, Columbus and Dayton, Ohio.

Classics Gets Jungle Film

"Congolaise," a film about a jungle safari through Africa, will be released by Film Classics.

WILSON URGES QUOTA OF 30%

Follows Suggestion of His Film Council; Commons Expected to Agree

by PETER BURNUP
in London

Following his Films Council's recommendations, Harold Wilson, president of the Board of Trade, last week laid on the table of the House of Commons a draft order fixing the first feature quota for the six months beginning October 1 next at 30 per cent with the "supporting programme" quota unchanged at 25 per cent.

The Order has to be confirmed by both Houses of Parliament before March 31. No date has yet been allocated for a debate on the quota in either House. George Elvin of the Association of Cine and Allied Technicians had endeavored to persuade Mr. Wilson to ignore the Films Council recommendation and maintain the 40 per cent quota.

See Ready Confirmation

In other circumstances Mr. Elvin might have been supported in his demand by some of his extreme left wing friends in the Commons. But in view of the very slim Socialist majority now in the House, that party's supporters dare not go counter to their leaders. There is also the problem of finding Parliamentary time for anything but the most pressing matters.

It is considered likely in the best informed quarters that the Commons confirmation of the order will be a formality only, with little if any debate.

It has now been ascertained that Mr. Wilson previously was disposed to agree to a 25 per cent quota had eager exhibition representatives on the Films Council not spoken out of turn by agreeing to the compromise figure suggested by the British Film Producers Association. With Mr. Rank now concentrating on exhibition, and even with American and Governmentally-aided production, first feature production this year is unlikely to exceed 45 films, which demonstrates the unworkability of the quota.

Faced with a lack of product and falling box office receipts, the circuits and prominent London provincial independents, having found reissues largely unprofitable, have tried extended runs which showed a 20 per cent box office drop over a three-week check.

Money Talk Stage Set

The stage is now set for a resumption of Mr. Wilson's talks with Eric Johnston in connection with the monetary pact. So far the Motion Picture Association of America's office here declares that it still has no definite date for Mr. Johnston's arrival.

(Mr. Johnston last week phoned Mr. Wil-

son in London and was told that the latter would communicate with him this week. The Board of Trade president was then to have told Mr. Johnston whether or not his trip, accompanied by Ellis Arnall of the Society of Independent Motion Picture Producers, was deemed advisable and, if so, what date would be the most convenient. It was believed in New York that, should a trip be agreed on, Mr. Johnston and Mr. Arnall would go to England next week.)

If and when Mr. Johnston does arrive this side, he will find that A.C.T.'s Mr. Elvin is endeavoring to pressure Mr. Wilson into tightening up methods by which American companies use their unremittable sterling.

A.C.T.'s roster of unemployment grows month by month. At the last count, the union had 734 unemployed members, an increase of 98 over last month and representing 10 per cent of the total membership. By an odd form of reasoning, Mr. Elvin blames American companies for that situation. "We are annoyed with the Americans and the trouble is their bringing over U. S. technicians whose grades are covered by A.C.T.," says Mr. Elvin. British Actors Equity, too, is extremely cross at the importation of Hollywood stars here in the production of "unremittable sterling" films.

Elvin Voices Protest

Mr. Elvin points out that each of the 11 films made here by the Americans since the signing of the Wilson-Johnston agreement have had American producers, directors, scripts and generally American stars.

The A.C.T. secretary makes the round assertion that Americans look upon the agreement only as a means of working sterling out of Britain and that the production industry will just decay if those things go on. Both the A.C.T. and Equity demand that Mr. Wilson write into his next agreement with Mr. Johnston clauses which forbid Americans to bring over here either stars or technicians.

"It's a Big Country" Scheduled by MGM

"It's a Big Country," MGM picture to be filmed in nine episodes to depict life in contemporary America, is scheduled to go into production this spring. The project will consist of nine published short stories, each to be filmed with a different cast and different directors. Robert Sisk will be the producer and directors will include George Cukor, Charles Vidor, Robert Z. Leonard, Gerald Mayer, Roy Rowland, Don Hartman and the team of Norman Panama and Melvin Frank. Players will include Walter Pidgeon, Van Johnson, Gene Kelly, Ethel Barrymore and other MGM actors.

Johnston, Arnall Share British View

"There is no basic difference between me and Eric Johnston regarding our stand in the coming re-negotiations of the Anglo-American film agreement," Ellis Arnall, president of the Society of Independent Motion Picture Producers, told the *HERALD* this week.

"We both recognize," he said, "Britain's problems and we are both fully aware of the need for a fair and just arrangement that employs the 'live and let live' approach. We certainly don't expect to take any undue advantage of the situation."

Mr. Arnall has agreed to accompany Mr. Johnston to England for preliminary talks that would sound out the attitude of British officials. Later, when the entire U. S. delegation journeys to London to work out a final agreement he would be accompanied by James Mulvey, president of Goldwyn Productions, and possibly others, Mr. Arnall said.

The SIMPP head again stressed he was anxious to gain the support of the U. S. Government in the British and other foreign negotiations pitting the industry against government officials abroad. This stand, however, has been opposed by Mr. Johnston.

CEA Presses Tax Fight

London Bureau

Exhibitors here plan to continue their vigorous General Election campaign for a remission of entertainment tax right up to the date of the Budget.

Showmen displayed unusual energy and enthusiasm in the campaign. Each one of the 1,600 Parliamentary candidates was contacted by local exhibitors, handed a convincing pamphlet, given a questionnaire asking for pledges in support of the Cinematograph Exhibitors Association's plea.

Slides showing audiences just where their admission money went were screened throughout the country.

The CEA now has prepared new slides and posters which will have a country-wide showing with pamphlets which will go to the elected M.P.'s with personal letters from local showmen. Theatre men assert that the whole campaign adds up to the biggest single show-business promotion ever put over in this country. Their Association proposes that the barrage culminate in a deputation they are asking Sir Stafford Cripps to receive. However, the British Film Producers' Association won't take part in that particular party. Producers adhere still to their suggestion that tax relief should come in the form of a subsidy inferentially discriminating against American producers.

**SOLID In
EVERY
TERRITORY!**



INTERSTATE CIRCUIT, INC.

★ Majestic Theatre Building, Dallas, Texas ★

EXECUTIVE OFFICES

March 1, 1950

Mr. William J. Heineman
Vice President in charge of Distribution
Eagle Lion Films, Inc.,
165 West 46th Street
New York, N.Y.

Dear Bill:

I want you to know how thrilled and happy we all are here at Interstate over the wonderful results secured by your great film, **THE SUNDOWNERS**. In every one of the engagements this picture had throughout our circuit, results were outstanding, with many houses registering close-to-record business, and every house showing solid and very satisfactory grosses. Audience reaction was uniformly good — Robert Preston, Robert Sterling, Cathy Downs and Chill Wills were never better; and in John Barrymore, Jr., I think you have potentially a great boxoffice personality.

I also want to take this opportunity to compliment you on the outstanding pre-selling and promotion job your company did. It was one of the finest jobs of "saturation selling" in my many years of experience in the industry.

Kindest personal regards.

Very truly yours,

Bob
R. J. O'Donnell



THE SUNDOWNERS

COLOR BY TECHNICOLOR



And here's one
of the reasons:

John Barrymore, Jr.
makes his screen debut
in "The Sundowners"—
and proves himself **THE**
box-office sensation of the year!

"THE SUNDOWNERS"

starring
ROBERT PRESTON • CHILL WILLS • ROBERT STERLING
with **CATHY DOWNS • JOHN LITEL**
and Introducing **JOHN BARRYMORE, Jr.**
Color by Technicolor

Screen Play by Alan Lelley • Directed by George Templeton
A LEMAY-TEMPLETON PRODUCTION
An Eagle Lion Films Release

GET IN FIRST PUNCH, MESHER URGES IN LOCAL TAX FIGHTS

The exhibitors' fight against state and local taxes on theatres must be undertaken before any such bill comes up for a vote in a state legislature or a city council, M. M. Mesher, city manager for Evergreen Theatres in Portland, Ore., told the Twentieth Century-Fox showmanship meeting in Chicago last Thursday.

"Once we are in the courts (to fight for elimination of a theatre tax law) it becomes costly and the outcome doubtful as the preponderance of judicial opinion has held in favor of such taxation," he said.

Mr. Mesher named six states which already had admission taxes and 13 states which levy admission taxes through taxes on sales, gross receipts or gross income, then went on to explain that there were at least 148 cities with populations over 10,000 which were taxing admissions to theatres.

"Of the 111 cities reporting rates at a fraction of the (admission) price," he said, "46 cities levy a three per cent tax, 29 a 10 per cent tax, 19 a five per cent tax, nine a four per cent tax, three a two per cent tax, two an eight per cent tax, and one each at one, six and 7½ per cent."

The Evergreen city manager cited Eugene, Ore., as a city using "discriminatory" admission taxes to raise revenue. Here, the theatres, through a three per cent admission tax, provide the city with 60 per cent of the total license tax collected, although the theatres do only one per cent of the total business. "In California," Mr. Mesher said, "because of a peculiar home rule provision in the constitution . . . the cities there have for practical purposes unlimited powers of taxation with the only practical limitation that the tax not be confiscatory."

Mr. Mesher cited local action by combined exhibitor units which have defeated such measures before they became law. Addressing the men in the field, he said they "must maintain the highest level of public relations," be on speaking terms with the city council and representatives in the legislature, must know important business men in the community, and maintain close contact with civic and welfare groups so that their aid may be enlisted to help fight any state, city or municipal tax moves on motion picture admissions.

Notes Clean Films in '49

"The year 1949 was one of the best in a decade for clean, wholesome motion picture entertainment," it was said this week by Eric Johnston, president of the Motion Picture Association of America. Mr. Johnston, in issuing the report of a national preview committee which reviews films for 10 leading women's groups representing some 21,000,000 Americans, said of 232 features previewed by this committee last year, 177 or better than 76 per cent were classified as suitable for general family patronage.

Eighty-nine of these pictures were approved for the entire family, while 88 were rated as suitable for all ages over 12. The 76 per cent figure, Mr. Johnston said, was an eight per cent improvement over 1948. The ratings on all films sent out twice monthly by the committee under the title "Joint Estimates of Current Motion Pictures" to educational, religious and civic groups.

Participating in the previewing committee are the American Association of University Women, American Legion Auxiliary, American Library Association, Children's Film Library Committee, General Federation of Women's Clubs, National Society Daughters of the American Revolution, National Federation of Music Clubs, National Board of Review, National Council of Jewish Women and the Protestant Motion Picture Council.

MPEA Is Forced To Liquidate in Hungary

With the Hungarian Government calling in film licenses issued before 1950, the Motion Picture Export Association has been forced to liquidate its branch in Hungary, it was disclosed in New York this week by Irving Maas, MPEA vice-president and general manager. Press reports from Budapest last week stated that a Hungarian Government decree had demanded the recall of licenses which are to be delivered to the Ministry of Education. One dispatch presaged the withdrawal of licenses for the films of western nations in Hungary.

Film, Television Engineers Set Chicago Convention

The 66th semi-annual convention of the Society of Motion Picture and Television Engineers will be held April 24-28 at the Drake Hotel in Chicago. The gathering will be the first held since the original organization expanded to include video engineers in its membership. Feature of the convention will be a television programming symposium.

To Represent Producers

Arthur Sachson Enterprises, a new company, will handle sales representation for independent producers. A deal has already been closed with Albert S. Rogell and Jack M. Warner for "The Admiral Was a Lady" and "The Gun," which United Artists will distribute.

Fox to Make 4 in England

London Bureau

Spyros P. Skouras, president of Twentieth Century-Fox, told the press here this week that J. Arthur Rank now refuses to sell his company any part of the Canadian Odeon circuit or any of his London houses. Twentieth-Fox, he explained, was still willing to buy some of Mr. Rank's theatres.

The 20th-Fox president also said that his company planned to make four pictures here during the current year, the first to be "Mudlark." It will be made at Sir Alexander's Shepperton studio, while the rest will be produced at Mr. Rank's Denham or Pinewood stages. Mr. Skouras specifically denied that 20th-Fox was planning to buy either of Mr. Rank's studios and said they were being leased on a per picture basis.

Mr. Skouras admitted to being disturbed over the difficulties placed in the way of picture-making in England by the trades union whose restrictive practices may end all 20th-Fox production here. He made it clear, however, that any such decision was predicated on the forthcoming Johnston-Wilson talks.

Jack Wrather Makes Deal For Five British Films

Jack Wrather, independent producer, and the Schroeder-Rockefeller investment house in New York, have completed negotiations for participating in the financing of five features to be produced in Britain. Four will be in Technicolor. Mr. Wrather will arrange each film from Hollywood, supplying a top star, director and screen writer. The unidentified British interests will finance the remainder of the production costs and will own the distribution rights for the Eastern Hemisphere. Mr. Wrather and the Schroeder-Rockefeller interests will distribute the pictures in the Western Hemisphere. The pictures will be produced within a year. It is understood that Associated British Pathe, John Woolf and J. Arthur Rank have been approached to enter the project.

New Arbitration Plan Faces West Coast Test

Twentieth Century-Fox has agreed to participate in an arbitration plan proposed by the Pacific Coast Conference of Independent Theatre Owners. If the plan, which is to be tried in the San Francisco area, proves satisfactory, it will be extended to other PCCITO territories. The proposal calls for three arbitrators, one to be selected by the exhibitor, the other by the distributor, and the third by mutual agreement of a 10-man panel selected by the American Arbitration Association. There will be no appeal. Attorneys will be able to advise their clients but will not be permitted to participate in the hearings. The fees, if any, will be paid by the losing party.

Such acclaim has one Meaning—

ALL-TIME RECORD GROSSES!

"Make no mistake about it, 'Samson and Delilah' is a really 'big' picture."

*Don Ward
Boston Record*

"Already certain other producers, who should know, are predicting that 'Samson and Delilah' will outstrip the modern title holder, 'Gone With the Wind.'"

*Collie Small
Collier's Magazine*

"... a very definite contribution to religious literature and drama ... great enriching contribution ... worth 10,000 sermons."

*Dr. Louis H. Evans
First Presbyterian Church
Hollywood*

"Beautiful and magnificent, an enthralling photoplay from start to end ... a picture that will thrill millions."

*Lee Mortimer
New York Daily
Mirror*

"A fine interpretation of the biblical account ... reality of atmosphere ... there is a message here for all humanity to behold."

*Rabbi Max Nussbaum
Temple Israel
Hollywood*

"Not for years has the screen seen such a mighty display of Technicolor pageantry, drama, and excitement."

*Helen Eager
Boston Traveler*

"Brilliant, spectacular ... some of the loveliest, most exciting and tempestuous scenes the screen has ever shown ... we predict 'Samson and Delilah' will draw more millions to the boxoffice in the coming months than any other film in recent times."

*Norman Clark
Baltimore News-Post*

"Nothing DeMille has produced and directed in the past likely will be considered by the vast majority of theatergoers as so emphatically entertaining as 'Samson and Delilah'."

*Gilbert Kanour
Baltimore Sun*

"For those who yearn to see more often on the screen, films in which faith is given a chance, this is a movie not to be missed."

*William H. Mooring
Motion Picture Editor
The (Catholic) Tidings*

IN
TECHNICOLOR

A
PARAMOUNT PICTURE

Samson AND Delilah



CECIL B. DEMILLE PRODUCTIONS, INC.

Critics that Count

HERE The Herald continues the presentation of a series of tabloid profile attentions to leading motion picture critics and editors of the daily press. Elections to this attention represent the unified judgments of showmen engaged in national distribution, regionally dominant exhibitors, and press representatives of the industry, east and west.

Not long after the Great Flood (the one in Pueblo, not the other one starring Noah), the city editor of the Pueblo



Kaspar Monahan

Chieftain barked at a lanky, bushy-haired reporter: "You're the drama reviewer tonight. You can do your stuff at the police station and review that new show, something called 'Abie's Irish Rose'."

That was the break, more than a third of a century ago, that set Kaspar Monahan on the path which, in 1932, led him to the position of movie and theatre reviewer of the Pittsburgh **Press**. He's still there, doing a grand job.

Back in his Pueblo days young Monahan led a hectic life. He now recalls how he covered "Abie's Irish Rose" in the company of two gorilla-shouldered detectives of Irish extraction who would cheerfully have slugged him had he dared to pan the play. While the performance was on, Mr. Monahan and his companions rushed

out at intervals to cover a couple of murders and a stickup or two.

The cops thought it was a great play, preaching tolerance, etc. At the time the Ku Klux Klan was planting fiery crosses in the mountains of Colorado, filling the valleys with ghostly-white apparitions—and the dicks didn't like it. Neither did he—and "Abie" infuriated the KKK bums.

Fortified with his Pueblo experience, Mr. Monahan went on to be theatre and movie editor for a number of papers—the Denver **Express** and the Denver **Times** (both now defunct), the **Rocky Mountain News** and the Denver **Post**. The Pittsburgh **Press** beckoned in 1932.

Born in Louisville, Ky., Mr. Monahan was educated at the University of Colorado. "I attained no scholastic distinction whatsoever," he says "but I had the reputation of being a shrewd poker player and horse shoe pitcher," pursuits that helped him finance his desultory way through college.

He was one of many who, in 1928, wired from Hollywood—where the talkies were beginning—"The talking movies are just a passing fad. They can't last." That was 22 years ago and Mr. Monahan still claims it was an astute prediction. "Just wait," he murmurs darkly, "with television on the march, why . . ."

Ease Tax on Frozen Fund

Washington Bureau

The Bureau of Internal Revenue has ruled that film companies and other firms can postpone paying U. S. taxes on income frozen abroad until those earnings can be converted into dollars.

At present, only companies operating abroad through actual subsidiaries are allowed to do this. The Bureau ruling would extend the privilege to foreign operations of all companies. Moreover, the companies can revise tax returns filed in earlier years to take advantage of this change retroactively.

Until now companies whose foreign operations were not carried on through subsidiaries have been required to pay U. S. income tax on foreign earnings whether these were actually remitted in dollars or frozen abroad. Under the new regulation, the companies must differentiate between

blocked and taxable income and also must report to the Government how much is frozen in each foreign country.

IATSE Board to Meet In Vancouver March 20

The regular semi-annual meeting of the general executive board of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada will be held at the Hotel Vancouver, Vancouver, British Columbia, throughout the week beginning Monday, March 20. Richard F. Walsh, international president of the IATSE, will preside. This marks the first time in IATSE history that the governing body has met at Vancouver.

"Third Man" Doing Well

"The Third Man" has grossed \$29,000 in its sixth week at the Victoria theatre on Broadway, it was announced this week by Maurice Maurer, managing director. The figure is said to represent a 44 per cent increase over the third week.

ColumbiaNet \$1,650,000

Columbia Pictures Corporation this week announced an operating profit before taxes of \$1,650,000 for the six-month period ending December 31, 1949. The estimated provision for Federal taxes totaled \$750,000, which brought the net profit for the six-month period to \$945,000. The earnings per share of common stock were \$1.22.

The six-month, 1949 profit figure compared to a profit of \$148,000 for the six months ending December 25, 1948. According to a Columbia spokesman, the \$148,000 constituted foreign earnings only for that period; there was no domestic profit. This also explains the large differential between the 1948 and 1949 profits for the corresponding half-year periods. There were no dividends declared on the foreign profits.

The company statement said that the "comparative earnings per share of common stock after preferred stock dividends, are calculated on the 654,311 shares of common stock which were outstanding at the end of both periods."

Paramount to Talk Split With Interstate Circuit

United Paramount Theatres is proceeding with negotiations to divest itself of theatre holdings under the consent decree provisions. Leonard Goldenson, president, was to be in Dallas this week to discuss the partnership split in the 133-house Interstate circuit, with Karl Hoblitzelle and Robert J. O'Donnell, president and vice-president, respectively, of Interstate. The circuit operates 125 houses in Texas and eight in New Mexico, and represents the most extensive divided ownership with an affiliate. It is understood that Mr. Goldenson will also start divestiture negotiations shortly with Tri-States Theatres Corp., and Central States Theatres, operating 90 houses in Iowa, Nebraska and Illinois.

Depinet, Dietrich, Hughes RKO Executive Committee

Ned E. Depinet, president of Radio-Keith-Orpheum, announced last week in Hollywood at the conclusion of a series of board meetings that an executive committee was appointed consisting of himself, Noah Dietrich and Howard Hughes. Mr. Dietrich is executive vice-president of the Hughes Tool Company and last week was elected RKO board chairman.

Congressional study of revisions in the Federal admission tax law is still in the first of many stages. A repeal measure still has a long hard pull in front of it. Aid its progress and eventual passage by continued anti-tax activity.

Metro Forms 2 New Sales Divisions

MGM has created two additional U. S. sales divisions—making a total of seven—in order that “greater concentration can be given to sales activities and more direct contact be maintained between sales managers and branch offices,” it was announced in New York last week by William F. Rodgers, distribution vice-president.

The new plan, effective March 20, provides for the setting up of the southwestern and inter-mountain divisions, with the former's perimeter of operations including some areas previously handled by the southern and west coast divisions, and the second of the new divisions handling the business formerly assigned to certain parts of the midwest and west coast divisions.

In explanation of the move, Mr. Rodgers said, “We have considered it expedient, in the face of present-day market conditions, to revise the structure of the sales divisions.” The MGM sales divisions will now be: eastern, southern, southwestern, central, inter-mountain, midwest and west coast. The personnel realignment is as follows:

John S. Allen, formerly assistant to Rudolph Berger, southern sales manager, will head the southwestern division, with headquarters in Dallas to supervise the Dallas, Oklahoma City, Memphis and St. Louis offices; Frank C. Hensler, former assistant to John Maloney, central sales manager, will be the inter-mountain sales manager with headquarters in Kansas City, also to supervise the Denver and Salt Lake City offices; Herman Ripps, assistant eastern sales manager, has been transferred from Albany to New York to supervise the New York-New Jersey exchange.

Mr. Berger from now on will supervise Washington, where he will have his headquarters, Charlotte, Atlanta, New Orleans and Jacksonville, and Mr. Maloney will have jurisdiction over Pittsburgh, as his main office, Cleveland, Cincinnati, Indianapolis, and Detroit. George A. Hickey, west coast division chief in Los Angeles, will supervise that city, San Francisco, Portland and Seattle.

RKO-Read Case Set for New Jersey Trial May 2

The New Jersey State Court at Trenton has set May 2 as the trial date in the action by RKO against Walter Reade, seeking dissolution of their circuit operation partnership. Mr. Reade and RKO share in the operation of Trenton-New Brunswick Theatres, operating 13 houses in those two cities. RKO has said that it is willing to sell its interest or buy up Mr. Reade's interest at the estimated market value. Mr. Reade answered that he would be willing to buy up RKO's interest, but only at the circuit's book value.

COLUMNIST QUOTES "COLLECTIVE SECURITY"

"Collective Security—The Key to Public Relations," an editorial by Martin Quigley, Jr., published in Motion Picture Herald February 25 was used as the basis of a column last week by George Bourke writing in the Miami Herald. Quoting extensively from the article, Mr. Bourke, in his column "On With the Show," called it "the best dissertation we've heard on the subject of a movie bireling's responsibility to live within the social and moral code . . ."

"King's Men" Voted Six Foreign Unit Awards

Columbia's "All the King's Men" was voted the best motion picture of 1949 by the Foreign Language Press Film Critics' Circle at a meeting in New York last week. The film took six of the nine awards. In addition to being voted the best picture of the year and the best American-made film, it won awards for best acting by Broderick Crawford, and for the best screenplay, best direction and best production by Robert Rossen. Olivia De Havilland was voted the best actress for her performance in Paramount's "The Heiress." "Bicycle Thief" was voted the best foreign picture, and "The Fallen Idol," the best British-made picture.

Cinecolor Plans Use of Other Color Processes Hollywood Bureau

Cinecolor in June will be ready to use Ansco color and the new Eastman color film as photographic media in conjunction with Cinecolor's new three-color process, it was announced here last week. The statement came in reply to questions regarding the possible effects of the Technicolor consent decree on that color company. The decree will not alter these Cinecolor plans, it was said, but it does open up "another avenue of three-color photography which can also be used in connection with the Cinecolor three-color printing method."

HELP WANTED

Abram F. Myers, chairman of the Committee on Taxation and Legislation of COMPO in a letter published on page 8 of *Motion Picture Herald* March 11 suggested that exhibitor readers submit to *Herald*, for publication, a comparison of box office receipts in terms of percentage for November, December, January and February with the corresponding months a year ago. Readers are hereby invited to send such a month-by-month percentage comparison to the *Herald* so that the representative information needed to help the fight for repeal of the admission tax may be made available.

Fox Plans to Widen Plant Facilities

Prior to leaving for London on a business trip this week, Spyros P. Skouras, president of Twentieth Century-Fox, announced his company planned to spend \$5,000,000 immediately for the construction of additional stages and other studio facilities. Increased output of pictures is the final aim.

Last week Republic Pictures announced expansion plans. Herbert Yates, Republic president, said he planned to spend \$1,000,000 on a studio expansion program. Construction of a new editorial building at a cost of \$100,000 is first on the list. The whole project, said Mr. Yates, represented an expression of confidence in the future of the company and of the industry as a whole.

A similar note was struck by Mr. Skouras, who explained that his company was so convinced the public demand for quality films would continue to grow that plans already had been made to raise the number of productions this year over last, and to increase even more the number of pictures to be made in 1951 for 1952 release.

W. C. Michel, executive vice-president of 20th-Fox, returned recently from the coast where he arranged with Darryl F. Zanuck, production head, for the start of the extensive production work. First indication of the planned studio expansion came in January when Mr. Skouras announced that the company had scheduled 36 releases for 1951 and expects to release 42 in 1952.

Film Board of Review To Sponsor Conference

The National Board of Review of Motion Pictures will sponsor the 41st anniversary conference on March 23 at the McAlpin Hotel in New York. The conference will deal with the production and exhibition of motion pictures, with the following speakers participating: Bertram Block, eastern story editor, Twentieth Century-Fox; Joseph Lerner, executive vice-president, Laurel Films; George J. Schaefer, general sales manager, Stanley Kramer Productions; Maurice Bergman, Universal director of public relations; Henderson M. Richey, MGM exhibitor relations director; and Arthur DeBra, director of the community relations department of the Motion Picture Association of America.

Form Almanac Films

Organization of a new company, Almanac Films, Inc., for the distribution of educational and informational 16mm films, was announced this week by Harold Baumstone. Almanac Films has acquired exclusive 16mm distribution rights to a series of 52 subjects entitled "Kieran's Kaleidoscope." Featuring John Kieran of "Information Please" the one-reelers deal with a wide variety of nature studies.

Sullivan on 10-Week Trip

Gael Sullivan, executive director of the Theatre Owners of America, left New York Wednesday for Washington where he was to discuss tax repeal campaign strategy with Abram F. Myers, chairman of the special excise tax committee of COMPO, and A. Julian Brylawski, TOA representative on that committee. He will meet Senate Finance Committee members. Mr. Sullivan, who plans to address TOA meetings all over the country, will be absent until the end of May.

Speeches before seven TOA units are on Mr. Sullivan's 10-week itinerary. He also will attend the Academy Award presentation in Hollywood March 23. He will address the California Theatres Association and Affiliated Industries in San Francisco on March 22, the Southern California Theatres Association at the Forum Starlite Roof in Los Angeles March 24. Sherrill Corwin, national vice-president of TOA, and Ezra Stern, the organization's counsel, also will address the general meeting of Southern California exhibitors. In Oklahoma City March 27 Mr. Sullivan will address the annual convention of the Theatre Owners of Oklahoma at the Skirvin Hotel, and the spring meeting of the Kansas-Missouri Theatres Association in Kansas City March 28.

In Dallas he will consult with R. J. O'Donnell on preliminary plans for the national TOA convention there October 30 to November 2. On May 14 and 15, the TOA executives will speak before the Motion Picture Theatre Owners and Operators of Georgia in Atlanta, and on May 23 before the National Theatre Owners of Arkansas.

Screen Directors Guild Establishes New Unit

The Screen Directors Guild in Hollywood has established a new unit—the Film Advisory Council—which is designed to aid in the "production of high quality motion pictures for commercial, industrial and television use." The new service is offered to all those already in, or planning to enter, this phase of film production. Special experts will study production plans and advise on the least costly and most efficient way of filming the particular project. There will be no charge for the preliminary discussions and study, but \$150 will be charged for a script or story analysis.

The Federal admission tax fight is not yet won. Keep your patrons notified of developments and the necessity for continued pressure on Congressmen through lobby posters, petition card booths and screen trailers. Use all available aids. Devise some of your own.

EAGLE LION EMPLOYEES SHARE IN "ROBINSON"

Employees of Eagle Lion have been permitted to buy a "piece" of the forthcoming "Jackie Robinson Story". The employees, by their purchases, will be able to share in 67½ per cent of the anticipated profits. This portion of the film has been sold to a group of home office employees and executives, and employees at the company's 31 exchanges.

Allied Holds Discussions On Problem of Rentals

Allied States executives who attended the Twentieth Century-Fox Showmanship Meeting in Chicago last week took advantage of the gathering to hold their own meetings designed to set up talks with distributors on the flat rental and percentage terms issue. Col. H. A. Cole, chairman of the Allied standing committee on this particular question, said appointments would be sought with distributors after which meetings would be held in New York. The committee will seek specific declarations of policy from those distributors who have not yet committed themselves on flat or percentage selling. Allied opposes what it describes as forced percentage deals and argues that the incentive for applied showmanship is lost when the exhibitors find their returns below the terms of the percentage contracts.

TOA to Spend \$75,000 On Theatre TV Study

The fund voted by Theatre Owners of America for theatre television research amounts to \$75,000, it was learned this week. Gael Sullivan, TOA executive director, has asked a number of the TOA board members interested in the application of large-screen video to underwrite the whole amount for the time being in an effort to get the project under way and to obtain the money necessary to the hiring of engineering talent. During his forthcoming swing throughout the country Mr. Sullivan is said to be anxious to impress on the TOA membership the pressing need of exhibition to deal with the television question. He also plans to discuss arbitration and may poll exhibitors on their attitude toward a system to which both distributors and theatre men would contribute.

Four Theatres Planned For Levitt Development

Plans to construct and operate four motion picture theatres in the Levittown community on Long Island were announced last week by William J. Levitt, president of Levitt & Sons, and Henry Brown, theatre builder and operator. Sites have been leased in each of the four village greens in the community where amusement facilities as well as shopping accommodations will add to the convenience of the residents. The houses will be designed in modern architecture.

Para. Plans 58 Shorts

Paramount's short subject program for the 1950-51 season will include 52 one-reelers, six two-reelers and 104 issues of Paramount News, it was announced this week by Oscar Morgan, general sales manager of short subjects and news. The company's short subject year starts October 1.

The shorts program, according to Mr. Morgan, will consist of eight Popeye cartoons in Technicolor; four Popeye Champions in Technicolor (reissue); 10 Noveltoon Technicolor cartoons; six Screen Song Technicolor cartoons; six Caspar Technicolor cartoons; six Pacemakers; 12 Grantland Rice Sportlights; and six two-reel Musical Parade Featurettes in Technicolor (reissues).

Mr. Morgan said that exhibitor demand prompted the reissue of the Musical Featurettes because "they realize the programming potential of the two-reelers and in many cases would book them instead of a second feature." He said Paramount would make a special effort to book these Featurettes into "art" houses. The Caspar Cartoon series is new, and the "Friendly Ghost" character featured in this short will be launched with a special exploitation campaign. In the Sportlight shorts, an increase from 10 to 12 is listed over the previous year.

Denies Percentage Case Exhibitor Motions

Federal Judge Luther Swygert in Hammond, Ind., last week denied exhibitor motions in a percentage suit for advance separate trials and a stay of distributor proceedings. The judge ruled in the eight percentage auditing proceedings brought by major distributor against Peter G. Mallers and other defendants. Some 11 theatres in the Mallers circuit, located in Bluffton, Tipton, Portland, Warsaw, Greenfield and Ft. Wayne, Ind., and Defiance, Ohio, are involved.

Express Agency to Raise Rates on Film Shipments

The Interstate Commerce Commission in Washington has granted the Railway Express Agency permission to boost rates on films and other express another 10 per cent—the fourth boost allowed since the war.

The American Trucking Association said the six major truck carriers of film reported that business in the last quarter of 1949 was 8.2 per cent above the like 1948 period, while trucking business generally was only 3.4 per cent above the last three months of 1948.

Allied Unit to Meet

The annual convention of the Allied Rocky Mountain Independent Theatres will be held in Denver, May 16 and 17. John Wolfberg will preside at the session, which will feature a drive-in equipment display.

The National Spotlight

ALBANY

"Samson and Delilah" drew so strongly at \$1 top to the Strand that it was held over a second week. The Palace played "Dear Wife" and "A Dangerous Profession," while the Ritz paired "Guilty Bystander" and "The Fighting Redhead." . . . Joseph Lerner, director of "Guilty Bystander," visited local newspaper offices and radio stations to discuss the value of on-the-spot production. . . . S. H. Fabian, in an interview at the Variety Club testimonial dinner for Saul J. Ullman, said his circuit operated in upstate New York, Staten Island, Brooklyn, New Jersey, Pennsylvania and Virginia, but considered the Albany area "its home territory."

ATLANTA

Bill Green, owner of the Palmetto theatre, Palmetto, Ga., has leased the Hanger theatre in Atlanta, and has changed the name to Skyway. Mr. Green will also build another theatre in Atlanta in East Lake. . . . The annual convention of the Motion Picture Theatre Owners and Operators of Georgia will be held in Atlanta May 15-16. . . . Ed Stevens, president of Stevens 16mm Exchanges in the South, is attending the Rural Electrification Convention in Chicago. Stevens Pictures, Inc., in cooperation with several projector manufacturers and film companies has an exhibit built around their "Lean-to-Theatres." The objective is to stimulate motion picture entertainment among the 50,000,000 people who live in small towns and rural sections.

BALTIMORE

First run theatres had eight new pictures to offer, including "East Side, West Side," at the Century; "Dear Wife," at Keith's; "Young Man with a Horn," at the Stanley; "Dakota Lil," at the Mayfair; "Ringside," with "I Walk Alone," at the Times and Roslyn; "The Great Rupert," at the Town; "Five Men and a Woman" with "Alibi for a Night," at the World. . . . Harry Kahn, managing director at the Rivoli and Embassy, is preparing to put his "Fun Quiz" on the stage at the Rivoli, with Marvin Elin again as master of ceremonies. . . . For its world premiere at the Town theatre, I. M. Rappaport arranged to have Rupert the squirrel in Baltimore in person and he checked in at the Lord Baltimore Hotel with his companion, Virginia Wilson. A story in the *News-Post* about it was accompanied by a picture of Miss Wilson holding Rupert.

BOSTON

Holdovers and zero weather held box offices low. However, "Cinderella," at the Keith Memorial, and "Bicycle Thief," at the Beacon Hill, chalked up fine third weeks; were both held a fourth. . . . RKO Boston offers "Gun Crazy"; both Loew's theatres

"All the King's Men"—doing notable business; the Pilgrim and Mayflower, the New England premiere of "Guilty Bystander"; the Paramount and Fenway, "Dakota Lil," and the Metropolitan, "Chain Lightning." . . . Robert Manson has been appointed manager of the Revere Drive-in, it was announced this week by Michael Redstone, owner. Mr. Manson was former assistant manager at Loew's State, Boston. . . . Hatlon F. Taylor, former exchange manager in Toronto, Canada, and Detroit has assumed the post of branch manager for the RKO Exchange in Boston. . . . Samuel

Pinanski, president of American Theatres Corp. and national president of Theatre Owners of America, has been appointed national chairman of the motion picture industry's advisory committee for the forthcoming Savings Bond campaign.

BUFFALO

Max Rosing has resigned as manager of Shea's Elmwood and will become associated with his brother, George, in the operation of the Roosevelt, a big east side community house. Max has been at the Elmwood almost eight years. . . . Elmer F. Lux has returned from a trip to Appalachia, W. Va., and the Darnell Theatres Corporation head announces that he has engaged the services of Mike D'Angelis, Rochester architect, to design a new theatre to be erected on the site of the house burned to the ground in the West Virginia town. . . . Murray White-man, assistant chief barker of the Variety club, is back in town following a month's stay in Hot Springs. . . . Jack Carson, Robert Alda and Janis Paige are all in Buffalo this weekend, appearing in person on the stage of the Paramount.

CHICAGO

The first runs chalked up the best grosses in many weeks due to some strong attractions plus milder weather. Among the winners were "The Heiress" plus Billy De Wolfe-Mimi Benzell in person; "Twelve O'Clock High" and "Cinderella," the latter being a solid smash in its holdover weeks. . . . Betty Lou Thompson, former public relations director in Cincinnati for a large department store, has joined the publicity department at Universal here as assistant to Ben Katz. . . . Jack Berry, formerly with Eagle Lion and Capitol Film Exchange, has been made a country salesman with Film Classics. . . . William Heinemann, William McMillan, Leon Brandt, Eagle Lion executives, and Robert Young, head of Pathe Industries, will attend the world premiere of "The Golden Gloves Story" at the Oriental on March 22. . . . The Argmore theatre has switched to an "art house" policy. . . . Rube Levine, head of R. Levine and Company, will finance and construct drive-ins at Earleville, Ill. (400 cars); a 500-car outdoor at Kankakee; a 500-car at Lincoln, Ill., and will enlarge by 300 cars the 700-car Joliet Drive-in.

CINCINNATI

"Twelve O'Clock High," with special exploitation, gave the Capitol theatre an approximate 80 per cent over the established house average on its first week, the best figure at that house in several months. It held for a second seven days. The RKO Albee is playing one of its sporadic vaudeville bookings, with a New York Palace bill of

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eight acts. Screen feature is "And Baby Makes Three," while "Key to the City" is in its third week at the RKO Grand, somewhat of a rarity at that house. . . . Lt. Colonel Joseph F. Goetz, who recently obtained release from the Army Air Force to manage the Capitol and Shubert theatres here, recent acquisitions by Robert J. Libson and Maurice White, will continue to serve the Government by recruiting stage talent for overseas shows. . . . Nelson Creswell, Dayton, O., has sold his Cozy theatre to Sidney Price. . . . The Perry theatre, at New Lexington, O., closed for several weeks following a fire, has reopened. . . . James C. Keefe, manager of Northio Paramount theatre, in Hamilton, Ohio, was host to John Alcorn, producer of "Johnny Haliday," when the producer visited here, his home town, recently.

CLEVELAND

Film deliveries were declared to come under the Interstate Commerce Commission regulations at a meeting in Columbus of members of the Ohio Film Carriers' Association and representatives of the Interstate Commerce Commission. Consequently, all haulers now come under ICC jurisdiction and regulations, including a 10-hour maximum driving time on any one trip, physical examinations and safety rules. This means adjustment of delivery routes to comply with the 10-hour driving rules, employment of more drivers and consequent higher cost of operations, according to officials of the Ohio Film Carriers Association. . . . Alan Shaw, former United Artists' booker, has joined Cuyahoga Drive-In Theatre Company as general manager succeeding Ben Wachman, transferred to Detroit. . . . Phil Smith, Boston drive-in circuit owner, will open his Cleveland East Side and West Side drive-ins on March 31.

COLUMBUS

"Samson and Delilah," playing at advanced prices at Loew's Broad, attracted most box office attention during the week. Fairly good business was gained by "Nancy Goes to Rio," in as a single at Loew's Ohio; "Young Man with a Horn" at the Palace and "Blue Grass of Kentucky" at the Grand. . . . Ray and Mary Alice Kissel, Mansfield, Ohio, have joined Hallmark Productions, Wilmington, Ohio, and have been assigned to the Oklahoma territory. Mr. Kissel is the former manager of the Ritz, Mansfield, Ohio. . . . Frank Rauch, Jr., and Frank Nolan, Athens, Ohio, operators of Valley drive-in, will open a new 400-car drive-in at Coalton, Ohio, the first week in April. Mr. Nolan is president of the Ohio Drive-In Theatre Association.

DENVER

Frank Childs, Monogram salesman, resigned to manage the new Starlight drive-in, Sterling, O. His salesman job goes to Robert Ryan, formerly with Paramount, but out of business for some years. . . . Denver Advertising Co. has taken the Theatre Poster, Inc., franchise for Denver and Salt Lake City. . . . Don Gillin, Universal salesman, has moved to Los Angeles in like capacity; his job goes to John von Herberg, moved here from Seattle. . . . The new Lakewood, Lakewood, Colo., is to open April 15, with

The National Spotlight

Hollywood stars. . . . John Roberts is building 400-car, \$50,000 drive-in between Ft. Morgan and Brush, Colo., he owning theatres in both spots.

DES MOINES

A. H. Blank has been elected to the Methodist Hall of Fame in Philanthropy. The citation was made at a Chicago convention of 500 Methodist leaders. Mr. Blank was praised by Bishop William T. Watkins for his generosity in making possible the Raymond Blank Memorial hospital here and in supporting work of Iowa Methodist hospital for many years. . . . Howard E. Brookings, owner of theatres in Oakland, Avoca and Walnut, has announced his candidacy for renomination to his second term in the Iowa house of representatives on the Republican ticket. Mr. Brookings first was elected in 1948. . . . Ernest A. Pannos, who owns the Capital in Iowa City, says he plans to open a theatre in Champaign, Ill. It will feature foreign films. . . . Ralph E. Peckham has been transferred from Screen Guild's office in Kansas City to the Des Moines exchange, where he will handle Lippert Pictures for the Iowa and Nebraska trade. . . . An extensive remodeling and redecorating job is underway at Monogram. . . . Bob Kennedy has been named to manage Tri-State's new drive-in at Cedar Rapids. . . . Tony Ambramovich has been named manager of the Paramount, Waterloo, succeeding Everett Peterson, resigned.

DETROIT

The Michigan opened Friday with "Young Man With a Horn" and "Indian Scout." . . . "Buccaneer's Girl" and "Tarnished" opened the same day at the Palms. . . . The Fox is holding "The Outlaw" a second week. . . . The United Artists is showing two reissues, "Wing and a Prayer" and "Submarine Patrol." . . . "The Story of GI Joe," a re-release, is playing at the Downtown. . . . Saul Korman has had the recently acquired Greenwood entirely redecorated. . . . Arthur Clamage said he will have the Gayety reopened March 16. . . . Michal Simon, manager for Paramount at Buffalo, is replacing Edward Stuckey, who is now with the Butterfield Circuit. . . . Harold Kortes and Charles Sears expected to complete their 400-car drive-in near Plainwell, Mich., in time for an early May opening. . . . Murray Devaney of RKO is coming here from Montreal to replace Hatton Taylor as branch manager.

HARTFORD

The Lockwood and Gordon Theatres Circuit, which operates 30 theatres in the New England area, has signed a lease with Theodore Zoli of Torrington, Conn., for the operation of the drive-in theatre now being constructed by Zoli on the Torrington-Winsted, Conn., road. . . . Glackin and LeWitt Theatres of New Britain and Plainville, Conn., will build a \$100,000 600-car capacity drive-in theatre on the Wilbur Cross Highway in suburban Berlin, Conn., if a zoning change is permitted, according to Brookie LeWitt, general manager of the theatre interests. . . . Hartford visitors: Harry F. Shaw, Loew's Poli-New England Theatres, New Haven; Walter Cheskey, Loew's Poli theatre, Springfield, Mass.; Arthur Lockwood, Lockwood & Gordon Theatres circuit, Boston.

INDIANAPOLIS

The drive-in committee of the Associated Theatre Owners of Indiana has called the first general meeting of all drive-in operators for Wednesday, April 5, at the Indianapolis Athletic Club. . . . Walter Frie, Fort Wayne, has bought the Wayne Auto Theatre from Horace Shock. . . . Two new drive-ins are being built at Shelbyville, one by a local group, the other by Robert Wilcox, Bloomington. . . . Fox will hold an exploitation meeting here March 21. . . . William Wallace has replaced Russell Bleek as office manager and booker at Republic here. . . . First run houses are beginning to break away from mid-week openings. Keith's is now changing on Friday and Loew's on Saturday. . . . All drive-ins in the area are expected to be open by April 1.

KANSAS CITY

The newly organized Motion Picture Association of Greater Kansas City is receiving the benefit, in its initial development, of experienced leaders, such as E. C. Rhoden, president, and Arthur Cole, chairman of the board. They have made clear that they are merely helping to start the work, hoping for, expecting and working towards the time when younger men will take hold. . . . Kansas City exhibitors and circuit managers are keyed up over the numerous events of 1950 that stir towards more active showmanship. The Kansas City meeting of exhibitors and managers under the sponsorship of Twentieth Century-Fox will be held March 22, Wednesday, at the Continental. . . . "Bus" Woody, 25-year exhibitor at Stockton, Mo., has sold his Stockton theatre to John Allen Smith, a local business man.

LOS ANGELES

Opening of the Egyptian and Loew's State this week was "Ambush," while the Los Angeles and Chinese group continued with "When Willie Comes Marching Home." Replacing "Stromboli" at the Pantheons and Hillstreet were "Father Was a Bachelor" and "The Palomino." Marx Bros. fans flocked to the Forum and Music Halls for "Love Happy," and the Belmont, El Rey, Iris and Globe brought in "Outside the Walls" and "The Cowboy and the Prizefighter." . . . Fred Levy opened the remod-

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eled Mission theatre on South Broadway March 8. . . . The DeLuxe theatre was turned over by Dave Fred to Harvey Otsubo. . . . Other theatre management changes of the week included the Dixie on South Normandie going to Roland Macchi, formerly of Greenville, O., with the O. W. Flannagans slated for an extended vacation from theatre operation. . . . Latest addition to the B. F. Shearer sales staff is Gene O'Keefe. . . . Formerly with Warner Bros. and Film Classics, Joe Rosenberg joined Monogram as a salesman.

LOUISVILLE

Double bills were very predominant in the new programs opening in the first run theatres here. Opening at the Rialto were "Dear Wife" and "Tarnished," while the Strand brought in "Blue Grass of Kentucky" and "Bomba of Panther Island." Loew's was scheduled to bring in "Ambush" and "Challenge to Lassie"; and the Scoop featured "Tunisian Victory" and "Desert Victory." The Mary Anderson featured "Borderline." . . . Drive-in theatres in the area are beginning to come out of hibernation from the winter months and openings are being planned for the coming season. The latest openings in the Falls Cities area are the Dixie on Dixie Highway at Shively, which opened on Friday, March 3, for its fourth season, and the East drive-in on Shelbyville Road, near St. Matthews, which opened the same night for its 10th season. Both theatres are under the executive direction of Floyd Morrow, a drive-in pioneer in the area.

MEMPHIS

Two first runs turned to unusual promotion this week. Manager Elliott Johnson gave away free tickets to see "Francis," the talking mule film, to all who brought along a mule to the Malco theatre. Mules were in the lobby for newspaper photographers to use as background. Manager Arthur Groom, Loew's State, conducted a contest in connection with the *Press-Scimitar* to find the Memphis section's most charming mother and daughter, in connection with the picture, "Nancy Goes to Rio." . . . First run business was good. Loew's Palace showed "12 O'Clock High." Strand had "Paid in Full." Warner showed "Young Man with a Horn." . . . W. A. Jenkins opened his new 300-seat Lincoln theatre at Batesville, Miss. . . . E. O. Cullins, president of Memphis chapter of Allied, returned from a business trip to Chicago. . . . Drive-ins at Round Pond, Memphis, DeQueen, Hot Springs and Little Rock opened for the summer season. . . . Truman Pratt purchased Royal theatre, Light, Ark., from S. D. Thorn. . . . Lloyd Hutchins bought the Ken theatre at Kensett, Ark.

MIAMI

Wometco's Mitchel Wolfson furnished the use of the Harlem theatre for a March 14 benefit show to raise funds for the Dunbar Nursery. A complete turnout of outstanding performers in the night club field here was promised and with a large stage and 1,500 seats available. . . . Staff changes recently included the following: Richard Sloop to manager, Embassy; Reece Lyndon,



James Salmans, manager of the Warner Brothers Sixth Street theatre at Coshocton, Ohio, receives a watch—the Nat Wolf Zone Manager Award—for general excellence in exploitation and increased grosses for the month. The presentation was made by Frank Harpster, left, Warner district manager.

assistant, Embassy; William T. Dodds, city manager, Claughton Tampa Theatres, and Curtis Miller remaining in Miami as publicity director for Claughton's. . . . On the film menu were "Three Came Home," Miami, Lincoln and Miracle; "Dear Wife," Sheridan, Paramount and Beach; "Bicycle Thief," at Mayfair Art and Roosevelt; "Battleground," Florida; "Key to the City," Embassy and Variety; "Cinderella," Royal; "Red Shoes" at the Flamingo, and "Sands of Iwo Jima" at the Olympia.

MILWAUKEE

Eric Brown, Plymouth theatre, Plymouth, Wis., had his doorman pass out little cards as the patrons handed him their tickets. The cards read: "You have just been fined 7 cents for being a movie fan. Fill out the card and help us remove this unfair tax. We are pledged to reduce our admission by the amount." . . . The St. Cloud's two second run theatres here, the Oriental and Tower, have gone into a new price change for Monday through Friday. Doors open at 5:30 and price changes at 6:30 instead of 6:00. . . . The Shullsburg, Wis., new theatre, the Burg, is now completed and seats 450. . . . Jerry Weiss has been named office manager for United Artists here. He formerly was an RKO broker here and more recently with Eagle Lion in Chicago. . . . Two new theatre firms have been incorporated, the Nuvic Corp. and Nupera Corp.

MINNEAPOLIS

"Sands of Iwo Jima" is in a third week at Lyric. "When Willie Comes Marching Home" is in second week at Century. Horace Heidt and his talent show are at Radio City with "Free For All" on the screen. . . . The new 1,250 seat theatre in suburban Robbinsdale will be called the Terrace. . . . Lake Lillian, Minn., is to have a new theatre under Alfred Kruse. . . . William Lakie has leased the new theatre at Broomfield. . . . Midget bags of sand are being

used by theatres to advertise "Sands of Iwo Jima." . . . Northwest Variety club in cooperation with Minnesota Safety council and state department of conservation has mapped a safety slogan contest with proceeds to go to the Variety's heart hospital on the University of Minnesota campus. Each contestant will contribute a minimum of \$1 and there will be ten prizes totalling \$15,000 valuation.

NEW ORLEANS

James E. Tringas announced to the trade that he is building a drive-in theatre near Fort Walton, Fla. . . . The Hub drive-in near Lafayette, La., is scheduled for opening on Wednesday, March 15, stated Milton Guidry, co-owner. Others interested are William Shiells and Max Connett. . . . E. V. Landaiche opened his Beach drive-in near Biloxi, Miss., the past week. . . . The Cave Tangi drive-in, Ponchatoula, La., reopened recently. . . . Officers elected at the recent meeting of the Colosseum Motion Picture Salesmen of America in the New Orleans exchange area are Ed Shinn of Paramount Pictures, president; V. H. Bridges, Metro Goldwyn Mayer, vice-president; Joel Blustone, Republic Pictures, secretary; Robert Desommes of RKO, treasurer; Paul Ketchum of Universal International, sergeant-at-arms, and R. A. Boykin of Warner Bros., committeeman. . . . Laurence Gasson, projectionist at the Imperial theatre here since its opening, passed away at his home.

NEW YORK

Five Hollywood-made pictures opened on Broadway this week. They were: Universal-International's "Outside the Wall," at the Criterion, and "Francis" at the Paramount; Columbia's "A Woman of Distinction" at the Radio City Music Hall; United Artists' "Davy Crockett, Indian Scout," at the Palace; and Twentieth Century-Fox's "under My Skin" at the Roxy. . . . Norman Eisenstein, board chairman of Realart Pictures, and Carroll Puciato, head of exchange operations, left New York at the weekend for an extended tour of the company's exchanges. . . . National Screen Service has eliminated the seven-man art department at the home office.

OKLAHOMA CITY

The Apache drive-in theatre, Tulsa, will open for the season Friday evening, March 10. It is completely enlarged and improved, with a larger screen, larger concessions, larger parking area and larger rest rooms. . . . Tentative plans have been completed by A. J. Simmons for the opening on April 14 of a newly-constructed drive-in theatre at the east outskirts of Lamar, Mo., on Highway 160. The theatre has been named Barco Starbeam. The first, Barco, is for Barton county, in which the theatre is located. Mr. Simmons owns the Plaza theatre located on the public square. . . . Ruland's Center at Spring Branch, Tex., a shopping center which serves a large portion of the Memorial Drive area, will have a 1,000-seat theatre by late summer, according to Tom D. Ruland, owner. Plans and specifications for the theatre are being prepared by C. H. Kiefner and Wylie Bale, architects, with theatre architect Jack Corrigan of Dallas

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serving as consultant, and will be completed by the end of March. Construction is expected to start in less than 60 days.

OMAHA

The unusually early arrival of spring weather tempered the recent box office rush. . . . United Artists managers met here for a district meeting under William Keith of Kansas City. . . . Tri-States Theatres' managers in outstate cities were in for a session under district manager William Miskell. . . . Eskel Lund plans a several weeks shutdown to enlarge his Glud theatre at Viborg, S. D. and completely remodel. . . . Howard Brookings of Oakland, Ia., has announced he will run for re-election as a member of the Iowa Legislature. . . . Tri-States Theatres are aiming for an Easter opening of their drive-in theatres. . . . Joe Chantry has sold his interest in the York, Neb., drive-in to Central States Theatres. . . . Harry Langhorst put in sound in his Chief theatre and a new screen in the Sioux at Hawarden, Ia. . . . D. L. Frank has completely remodeled the Plaza theatre at Humboldt, Ia.

PHILADELPHIA

William Goldman's State hypotes the Saturday matinees by bringing in Stu Wayne, popular WPEN disk jockey, to stage live kiddies shows. . . . Variety Club's American Legion Post presented a citation of merit, for her successful 1949 toy drive for children, to Betty Brown, wife of Richard Brown, Warner theatres executive here. . . . J. Dean Neelans is the new assistant manager at Warners' Warner, Wilmington, Del. . . . William Watson, formerly associated with director Alan Dwan at Republic Studios in Hollywood as writer and dialogue director, is the new director of public relations at the Chalfont-Haddon Hall, Atlantic City, N. J. . . . Muhlenberg Township School District, outside of Reading, Pa., reported that total amusement tax receipts for 1949 were \$32,727.54. . . . Lincoln drive-in on the Roosevelt Blvd., just outside the city, will reopen March 23.

PITTSBURGH

The national convention of the Allied Motion Picture Theatre Owners will be held in the William Penn Hotel here next October. . . . Leonard Mintz, district manager for United Artists, has been transferred to Philadelphia. His successor has not been named as yet. . . . Gordon Contee has resigned as manager of the 20th Century-Fox office to accept a similar position with United Artists in Washington. Al Levy comes from Detroit to replace Mr. Contee. . . . "Samson and Delilah" still is packing them in the Warner house. . . . The Astor Theatre Corp., which bought the Senator theatre after the Harris interests dropped the option, is adopting a reissue policy for the remainder of this season. Following "Monkey Business" and "Horse Feathers," Gabe Rubin brought in "If I Had My Way" and "This Side of Heaven."

SAN ANTONIO

Gus Lavenant, who operates the Haydee theatre, Dilley, has recovered from a recent heart attack. . . . Robert Lucchese, film booker for the Zaragoza Amusement Co.



here, back from a buying trip to the Dallas Film Row. . . . Dagoberto Rodriguez, Latin-American picture star, was booked into the National Theatre for a week's stand by ARV Enterprises of Mission, Tex. . . . Interstate Circuit has set March 27 for Katherine Cornell in "That Lady" at the Texas theatre. . . . The Varsity drive-in, a Mul-Den theatre, is now having Buck-Nite every Wednesday. A car full of patrons are admitted for one dollar. . . . The San Pedro drive-in has also started Buck-Note.

SAN FRANCISCO

It's a varied and exciting week for showgoers on Market street, with the Golden Gate presenting Dick Contino and his all-star revue consisting of Jerry Rothaus, Pat Theriault, Johnny Tulucci, Nadine Jansen, Glen Pigott, Three Ladd Sisters, Emil Mazenec and Johnny Mungall. On the screen is "The Tattooed Stranger." The Fox has "The Baron of Arizona" and the Paramount "The Sundowners," which opened with John Barrymore, Jr., in person for all performances Tuesday and Wednesday. . . . Jerry Zigmond, chairman, "Ax the Tax" committee, held a luncheon-meeting of the executive board, and Mrs. Hulda McGinn reported on her trip to Washington to lobby for the repeal. . . . The Vogue, a neighborhood theatre, will inaugurate a consistent "first-run" policy toward the end of this month.

SEATTLE

"Key to the City" entered its second week at the Music Hall as the only downtown holdover. . . . Wage increases of from 5 to 6 cents an hour are provided in a new contract negotiated by Local B-22, Theatre Employees' Union (AFL) and Seattle theatre owners, Ralph W. Smith, union business representative, announced. Some 200 cashiers, doormen and usherettes will benefit from the agreement, which will run for two years, and which is retroactive to February 15. . . . John von Herberg, Jr., on the sales staff of Universal-International for the past 18 months, was transferred to the Denver branch as salesman. . . . Herbert Kaufman, division manager for Motion Picture Sales Corporation, was here from Los Angeles, accompanied by Roy Brown, whom he has appointed Northwest branch manager.

ST. LOUIS

The Fox theatre has announced that children under 12 accompanied by their parents

will be admitted free. Edward B. Arthur, general manager of Fanchon and Marco, and the St. Louis Amusement Company, said that many patrons had declared their children would like the vaudeville programs at the Fox, but budgets did not permit bringing the entire family. "Our experiment will solve the budget problem and will bring to the theatre the children who, as bobby-soxers in a few years, will be our patrons," Mr. Arthur said. . . . Programs at the first-run houses for the week included: "Key to the City" at Loew's State; "Burma Convoy" and "Bombay Clipper" at Loew's Orpheum; "The Great Rupert" and eight acts of vaudevills headlined by film star Vivian Blaine at the Fox; "Dear Wife" and "Black Midnight" at the Missouri; "Pinky" at the Ambassador, and "12 O'Clock High" at the St. Louis.

TORONTO

"The Heiress" continued on its impressive way for a third week a two Toronto theatres, the Eglinton and Victoria, while "The Chiltern Hundreds" continued for a healthy 11th week at the Odeon Hyland for a season's record among the larger houses. . . . The telecasting of the Toronto dinner of the Canadian Council of Christians and Jews, the first venture of the Famous Players television unit under George Cuthbert for theatre television in Canada, became a private test of the new equipment at the Imperial with the screening of the TV film after the regular performances. . . . President J. J. Fitzgibbons of Famous Players went to Ottawa to press the circuit's application for a public tele-broadcasting license from the Dominion government.

VANCOUVER

Dave Griesdorf, Odeon general manager, was here on an inspection visit and settled the dispute with the projectionists local which covered 55 booth workers in British Columbia. The new contract is for a 25 cents an hour increase, with a four-year contract. Projectionists refused to accept a conciliation board award of 19 cents an hour. Contract is retroactive to September, 1949. . . . Business still on the light side here. New films are: "East Side, West Side," which opened well at the Capitol; "Bride for Sale," Orpheum; "Bomber's Moon," at the Cinema; "The Heiress" with "Scene of the Crime," at the Dominion; "Adam and Eve-lyne," at the Vogue; "South Sea Sinner," Plaza and Hastings; "Mark of the Gorilla," at the Paradise.

WASHINGTON

New openings included: "Young Man with a Horn" at the Warner; "Guilty By-stander," at the Metropolitan; "Mrs. Mike," at the Palace; "Black Hand," at the Capitol; "Amazing Mr. Beecham," at the Little. . . . The Metropolitan theatre, for the week before the announcement of the Academy Awards on March 23, will show a different current Oscar nominee picture each day, exclusive of the Oscar nominees currently playing, or which have recently concluded engagements. The lineup: March 16, "Letter to Three Wives"; March 17, "She Wore a Yellow Ribbon"; March 18, "White Heat"; March 19, "The Stratton Story"; March 20, "Come to the Stable"; March 21, "Pinky"; March 22, "The Window."

The Hollywood Scene

Answer Doleful Tidings With Production Spurt

by WILLIAM R. WEAVER
Hollywood Editor

Anybody present know the production cost of a Cadillac?

Anybody know how much money the Santa Fe's Super-Chief grossed last week?

Does anybody think he'd enjoy his ride any more, or any less, if he did know?

But motion pictures, now—they're different. Everybody who cares enough to read about it knows nowadays how much this or that picture cost to produce, and how much this or that other one grossed, because the 200 or so resident correspondents of major newspapers, wire services and magazines have come of late to regard the reporting of this in line of duty.

Columnists who used to entertain their fascinated readers with pleasant chit-chat about reigning personalities of the screen have turned their attention so assiduously to industry economics that today more readers know the dollar statistics on "Samson and Delilah," "Stromboli" and "The Next Voice You Hear," for recent instance, than know what they're about.

Be that as it may, the week just past crossed up journalists of all kinds, as well as professional and unprofessional observers at large, by climaxing a crescendo of very doleful news with a burst of very good.

Monday evening board chairman Y. Frank Freeman of the Association of Motion Picture Producers unlocked a top-drawer of frightening figures concerning

1948 in a dinner address to the American Society of Cinematographers. He said, among other things, that only 12 of 154 features costing \$750,000 or more that year had recouped their production and selling costs domestically; that production costs, brought down somewhat in 1947, had gone back to about 95 per cent of their peak levels; and that the 1949 record promises to be more dismal than that of 1948.

Companies Answer With Larger Production Plans

Anybody reading the Tuesday morning reports of the Freeman address could have been understandably disposed to cash in his chips and decamp forthwith. But nobody did. On the contrary, Jack L. Warner chose that Tuesday to announce the scheduling of 20 feature pictures for start of shooting in the next four months. Nate J. Blumberg chose the same day to announce the increase of the Universal-International production program from last year's 25 to a new high of 36. And the next day, Herbert J. Yates announced commencement of work on a \$1,000,000 construction program at Republic.

The Freeman statistics, known to be utterly reliable, gave both the lay and the trade journalists quite a story, as did, later on, the Warner, Blumberg and Yates announcements, but none of these was the big Hollywood story of the week, for lay press or trade. The big story is that, while all this was going on, Hollywood studios put 10 fea-

ture pictures before the cameras, the largest number started since summer.

Producer-director Robert Rossen of "All the King's Men" started "The Brave Bulls" for Columbia, with Mel Ferrer, Anthony Quinn, Eugenie Iglesias and a large cast.

Columbia's Wallace MacDonald launched "On the Isle of Samoa," with Jon Hall and Susan Cabot, directed by William Berke.

"Streets of Ghost Town," Columbia, is a Charles Starrett-Smilely Burnette number produced by Colbert Clark and directed by Ray Nazarro.

Twentieth Century-Fox went to work on "I'll Get By," produced by William Perlberg in Technicolor, with Richard Sale directing June Haver and William Lundigan.

MGM rolled "Standoff," produced by Richard Goldstone and directed by Gerald Mayer, with Marshall Thompson, Virginia Field, Andrea King and others.

Producer-director Allan Dwan turned cameras on an untitled Republic feature presenting John Carroll, Vera Ralston, Walter Brennan and Francis Lederer.

New Roy Rogers Film Started at Republic

"Sunset in the West" is a Roy Rogers vehicle for Republic, produced by Edward J. White and directed by William Witney, with Penny Edwards in the distaff role.

"Covered Wagon Trails," Republic, is an Allan "Rocky" Lane Western produced by Gordon Kay and directed by R. G. Springsteen.

Walter Mirisch started "Bomba and the Last Volcano," in the series starring Johnny Sheffield, for Monogram, with Ford Beebe directing.

Jack Schwarz launched "Narcotic Agent," for Eagle Lion release, with Robert Tansey directing Bill Henry and Pamela Blake.

THIS WEEK IN PRODUCTION:

STARTED

COLUMBIA

On the Isle of Samoa
Streets of Ghost Town
The Brave Bulls
EAGLE LION
Narcotic Agent
MGM
Standoff
MONOGRAM
Bomba and the Last Volcano
REPUBLIC
(Untitled)

Covered Wagon Raid
Sunset in the West

20TH CENTURY-FOX
I'll Get By

COMPLETED

EAGLE LION

The Jackie Robinson Story
LIPPERT
Highway Patrol
Rocket Ship to the Moon
MGM
The Toast of New Orleans

MONOGRAM

High Stakes

PARAMOUNT

Union Station

REPUBLIC

State Police Patrol

20TH CENTURY-FOX

Rawhide

UNITED ARTISTS

Three Husbands

UNIVERSAL-INTERNATIONAL

Ma and Pa Kettle
Back Home

SHOOTING

COLUMBIA

Fuller Brush Girl
Prowl Car

MGM

Summer Stock
Right Cross
A Life of Her Own
The Next Voice You Hear
Kim
King Solomon's Mines

MONOGRAM

Joe Palooka in Humphrey Takes a Chance

PARAMOUNT

My Friend Irma Goes West

RKO RADIO

Jet Pilot
Alias Mike Fury
Outrage (formerly "Nobody's Safe")
Story of a Divorce
The Wall Outside

20TH CENTURY-FOX

Where the Sidewalk Ends

UNIVERSAL-INTERNATIONAL

Louisa
Winchester 73
Panther's Moon
Saddle Tramp

WARNER BROS.

Lightning Strikes Twice
The Two Million Dollar Bank Robbery
Sugarfoot

Kodak to Sell Safety Film To DuPont

The Eastman Kodak Company announced last week that it would sell some of its new safety film base to DuPont with the aim of helping the motion picture industry to obtain an adequate supply of safety film.

Kodak's new acetate base, perfected after years of experimentation and research, was announced in 1948. The company then said that it was converting its facilities on a schedule calling for the exclusive manufacture of safety stock by 1951.

It is learned by the *HERALD* that both DuPont and Eastman Kodak are hard at work developing a new safety base which would insure longer print life. The current transaction involving Eastman and DuPont is expected to speed the conversion of the industry to safety film, which already is used extensively at the studios.

In a statement issued last week, Edward P. Curtis, Kodak vice-president, said: "For a long time our scientists have worked to produce a safety base for professional motion picture film. The base we have finally developed is known as Triacetate. Commercial tests have indicated that it meets the strict standards of professional studio and theatre use. The motion picture industry has welcomed this new base. It means greater safety for all who take, store, or exhibit professional motion pictures and of course for the theatre-going public."

The Kodak head went on to say that his company would furnish DuPont with some of the safety base in the public interest and on a temporary basis until DuPont has developed its own type of safety stock.

Eagle Lion to Distribute Films Made in Jamaica

Eagle Lion will distribute 12 feature films to be produced by Kingswood Films in Kingston, Jamaica. According to Robert B. Cummings, Kingswood president, production of the first picture will begin about April 1. He said the deal with Eagle Lion was the first of several to be made with U. S. companies, using the Kingswood studios. A major portion of the production cost will be paid in pounds sterling. Other features of production in Jamaica, Mr. Cummings said, were the lifting of the 75 per cent withholding law; the films will qualify as British-made, thus avoiding the quota rulings; the lack of trade union restrictions against labor importation, and the Jamaican and British tax concessions.

New Drive-in Planned

C. H. Smith, a pioneer northwest coast exhibitor, has started construction of a new drive-in theatre at Tillamook, Ore., to accommodate 400 cars. The opening is tentatively set for early June. Mr. Smith also owns two theatres in Tillamook.

REPORT YUGOSLAVS SEEK FILM DEAL

Washington Bureau

It is understood here that the Yugoslav Embassy has approached the Society of Independent Motion Picture Producers on a possible deal involving the sale of independently-produced films to Yugoslavia. Payment would be in dollars. It is further understood that the Yugoslavs are negotiating with the Motion Picture Association of America for modification or renewal of their agreement with the majors.

Asks Help in Griffith Fight

Mary Kathryn Castle Steinway, a minority stockholder in the Majestic Amusement Company, has appealed to the Supreme Court to help her in her fight against the Griffith circuit. Majestic is an Oklahoma theatre-owning company.

Miss Steinway has sued Griffith Consolidated Theatres, Inc., and Griffith Metropolitan Theatres, Inc., claiming that in 1946, while competing with Majestic, Griffith acquired a majority of the Majestic stock in order to carry out their "conspiracy to create a monopoly" in Tulsa, Okla., exhibition. She claimed that Majestic was intentionally operated at a loss in order to increase the income of the competing Griffith theatres.

Subsequently the Griffith interests transferred the stock interest to a Nevada company. The lower courts ruled that the Nevada company could not be added to the suit, since Majestic could not be served there. Miss Steinway is therefore asking the Supreme Court to reverse these rulings or she "must continue to suffer injury and damage for want of a proper forum to grant redress."

Eastman Wage Dividend Totals \$15,200,000

Eastman Kodak last week distributed a wage dividend of \$15,200,000, it was announced by the company in Rochester. The sum is shared by about 46,000 Kodak workers throughout the U. S. The wage dividend is the largest in the 38-year old history of the plan and the rate of payment is the highest since 1928.

The industry's campaign against the 20 per cent Federal admission tax is making itself felt in Washington. Congressmen are deluged with exhibitors' letters and patrons' petition cards. Continued industry pressure, however, must be maintained.

Cites Value Of Campaign On 'Crockett'

Holding that "the age of showmanship is not dead," Harry Kosiner, Edward Small Productions' eastern representative, aimed the campaign for the Western, "Davy Crockett Indian Scout," United Artists release, exclusively at the audience segment that wants action. According to Mr. Kosiner, this frank pitch has paid off at the box office and the general line will be followed for the next Small Western, "The Iroquois Trail," set for June release.

"The audience," says Mr. Kosiner, "has become very selective. Saturation of some kind has set in. If ever showmanship was needed, the time is now. It's true that once in a while the audience discovers a picture but that doesn't happen often. It's up to Hollywood to provide the exhibitor with pictures that have a handle. They rarely fail. Trying to disguise our product as something it isn't would have just hurt its over-all value."

Ads were kept as simple as possible with a minimum of text. Over a blood-and-thunder illustration there usually appeared just one word in bold type, "Massacre," "Danger," "Adventure" or "Action," clearly setting the mood of the film. Two or three of these ads were placed in each town.

At the local level, exploitation again concentrated on the customer group directly concerned, such as Boy Scout groups and included tracking method contests. In Portland, exploitation centered around a treasure hunt involving an old stage coach.

The box office showing of "David Crockett" was excellent, Mr. Kramer said. In Los Angeles, he said, five theatres reported \$18,000 for one week; in Oklahoma City the Center grossed \$4,162; in Albany the Ritz took in \$5,500; in Salt Lake City \$3,000 for the move-over week; in Wheeling, W. Va., \$1,875 for five days, and the Warner in Worcester \$6,550 for a week. In Lincoln, Neb., the Varsity theatre grossed a strong \$2,700 for one week.

Paramount Sells First Film Under New Chicago Plan

"Riding High" is the first Paramount film to be sold under the new Chicago bidding plan started early in the year. Balaban and Katz submitted the most satisfactory bid and the picture will open at the Chicago theatre April 21. Paramount had previously rejected bids made on other films, and later sold these pictures by direct negotiation. It is understood that generally the bidding for "Riding High" was more spirited than for the previous pictures with Essaness and RKO also submitting offers. Thus far, Balaban and Katz was the only company to play Paramount's first run product. The next film to be offered will be "Samson and Delilah."

"What the Picture did for me"

Columbia

GALLANT BLADE, THE: Larry Parks—This is terrible, just a routine Western with a change of costume, locale and weapons. Lost about one-third of our audience before the third reel. Played Thursday, January 19.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

JUNGLE JIM: Johnny Weissmuller, Virginia Grey—This was a new role for Weissmuller. There was a poor story and the faking was terrible. So was the business. Played Wednesday, Thursday, February 22, 23.—J. E. Willson, Majestic Theatre, Clear Lake, S. D.

WALKING HILLS: Randolph Scott, Ella Raines—Just an average picture. Our patrons like Randolph Scott, but this was a poor story for him—not enough action. Business was just average. No comments on this picture like we usually get from Scott pictures. Played Friday, Saturday, February 17, 18.—J. E. Willson, Majestic Theatre, Clear Lake, S. D.

Metro-Goldwyn-Mayer

BOY'S RANCH: Jackie Jenkins, James Craig—Fair picture. Pretty cold to expect them to turn out. Played Thursday, Friday, February 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

IN THE GOOD OLD SUMMERTIME: Van Johnson, Judy Garland—How out of season—coldest weather of the year. We sure miss the South. However, this picture had warmth in it. Played Monday, Tuesday, Wednesday, February 20-22.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

MALAYA: Spencer Tracy, James Stewart—A good picture with a good cast. Plenty of action. Enjoyed by all. Played Saturday, Sunday, Monday, March 4-6.—O. Fomby, Paula Theatre, Homer, La.

THAT FORSYTE WOMAN: Errol Flynn, Greer Garson—A big picture with a big cast. An adult picture. Favorable comments. I was afraid of this picture for my situation, but it turned out to be about average in gross. Played Saturday, Sunday, Monday, February 25-27.—O. Fomby, Paula Theatre, Homer, La.

Paramount

GERONIMO: Preston Foster, Ellen Drew—The theme of Indians and soldiers spells box office success. A better grosser than "Lonesome Pine" and that is something, as both are all-time tops in movies. Sold right and we made some money, so thanks, Paramount. Played Thursday, Friday, Saturday, February 16-18.—Ken Christianson, Roxy Theatre, Washburn, N. D.

SPECIAL AGENT: William Eythe—Just a program picture. Only average business. Played Saturday, February 25.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

TOP O' THE MORNING: Bing Crosby, Ann Blyth—Although it did not have a very good story, it was a better Crosby picture than we have had in a long time, but it is a long way from the Crosby pictures we have memories of showing. He will be an also-ran if they don't come up with a good one for him soon. Played Sunday, Monday, Tuesday, February 26-28.—J. E. Willson, Majestic Theatre, Clear Lake, S. D.

Republic

BILLY THE KID RETURNS: Roy Rogers—It's an old reissue of Roy's. Roy looks like a boy, and you just can't overlook the cheap way these were thrown together. Doubled "The Set-Up" (RKO) with this to less than average business. You can't fool the public. Give them what they want and they will be there.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

They like Roy but not these old corny kind. Played Friday, Saturday, February 24, 25.—Melvin M. Edel, State Theatre, Centralia, Ill.

SING NEIGHBOR SING: Brad Taylor, Ruth Terry—Three little words we love to hear, "Standing Room Only," with all roads blocked and winter at its worse. It gave us the best one-day play we ever had. Advertise it and it will be a small town natural. Very good comments. Played Saturday, February 27.—Ken Christianson, Roxy Theatre, Washburn, N. D.

RKO Radio

BRIDE FOR SALE: Claudette Colbert, Robert Young—Enjoyed by all. Good for laughs. Claudette Colbert is still a wonderful actress. Played Wednesday, Thursday, February 22, 23.—O. Fomby, Paula Theatre, Homer, La.

HOLIDAY AFFAIR: Robert Mitchum, Wendell Corey—A heart-warming family picture. Deserves "A" time anywhere, if you can just get them in. I didn't. Played Sunday, Monday, February 19, 20.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HOLIDAY AFFAIR: Robert Mitchum, Wendell Corey—We gave this our best playing time and it was a mistake. Business was below average. Another picture on which the trailer kept them away. We thought it was a nice picture. Played Sunday, Monday, Tuesday, February 19-21.—J. E. Willson, Majestic Theatre, Clear Lake, S. D.

Screen Guild

FUNTASIA: Laurel & Hardy, Charlie Chaplin—Plenty of laughs but there wasn't much of an audience present. This is something different and Screen Guild has an excellent special trailer available for it. This feature contains four old shorts. Played Friday, Saturday, February 24, 25.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GOLDWYN FOLLIES: Edgar Bergen, Kenny Baker—Swell show in parts, very draggy and dated in others, but it made little difference with so tiny an audience present. Has a good trailer and plenty of names to sell. Played Tuesday, Wednesday, February 14, 15.—Ralph Raspa, State Theatre, Rivesville, W. Va.

OF MICE AND MEN: Lon Chaney, Charles Bickford—It was different and comments were definitely divided. If people like stories of the low class, hard-working people, they will like this. Played Tuesday, Wednesday, February 21, 22.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RIDERS OF SANTE FE: Rod Cameron, Fuzzy Knight—Fair Western with Rod Cameron in the lead. Coal strike has kept grosses down to rock bottom. Played Friday, Saturday, February 24, 25.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SON OF A BAD MAN: Lash LaRue, Fuzzy St. John—The people here like this series but they need money to go to the show and you can't get it while on strike. Played Friday, Saturday, February 17, 18.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

DANCING IN THE DARK: William Powell, Betsy

Drake—A reasonably good show. Should hold up in most towns, but our sub-zero weather hurt it considerably. Played Sunday, Monday, Tuesday, February 19-21.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

GREEN GRASS OF WYOMING: Charles Coburn—We traded some of the new product for this one and are we happy! One of the best outdoor all-time novels. Sold right and we did very well with it and above all it pleased everyone. Another "Scudda Hay." So if you haven't, play it. It sure is tops. Played Thursday, Friday, February 25, 26.—Ken Christianson, Roxy Theatre, Washburn, N. D.

THAT WONDERFUL URGE: Tyrone Power, Gene Tierney—This was done better years ago under the title, "Love Is News." However, it was enjoyed and Miss Tierney is worth watching. Played Monday, Tuesday, January 16, 17.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

WHEN WILLIE COMES MARCHING HOME: Dan Dailey, Colleen Townsend—Excellent entertainment for every member of the family. They will love it: the students, youngsters, rural patrons and adults—and that is the sort of picture we all appreciate. Weather was below zero which did not keep out good crowd, nevertheless, and all were happy. Played Sunday, Monday, Tuesday, March 5-7.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

United Artists

MY DEAR SECRETARY: Kirk Douglas, Keenan Wynn—This is a good comedy although it drags a bit when Wynn is off the screen. He should be given more material and better billing. Played Wednesday, January 11.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

SO THIS IS NEW YORK: Henry Morgan—A ridiculous, silly show. Previews sell it. The audience got a lot of laughs out of it and felt they got their money's worth. Doubled with "Green Dolphin Street," a splendid, long drawn-out production that drew four or five people who had missed it the other half dozen times it has been around. Business below average. Played Wednesday, Thursday, March 1, 2.—Melvin M. Edel, State Theatre, Centralia, Ill.

Universal

JASSY: Margaret Lockwood—Buy it and play it. Yes, it is English-made but the speaking is not too "blimey"—in fact you hardly realize it is English-made. The acting is marvelous, the color swell. The story holds you and has everything. Doubled with "Colorado Territory" (Warner Bros.) and brother, this is a swell super Western that won't disappoint a soul. Business slightly better than average; coal strike, cold weather, dim-out and all. Played Sunday, Monday, Tuesday, February 26-28.—Melvin M. Edel, State Theatre, Centralia, Ill.

ONCE MORE, MY DARLING: Robert Montgomery, Ann Blyth—Why we gave this preferred time is beyond us as we thought it did poorly and so did the few customers that saw it. Why elderly ladies have to drink cocktails and always smoke—it doesn't happen as often in real life as shown on the screen of late! Think twice before you buy it. Played Sunday, Monday, February 19, 20.—Ken Christianson, Roxy Theatre, Washburn, N. D.

(Continued on following page)

(Continued from preceding page)

ONE WOMAN'S STORY: Trevor Howard, Ann Todd, Claude Rains—A fair British film with excellent performances by the principals. It played to repeat business and we had many good comments. Played Saturday, Sunday, January 14, 15.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

RED CANYON: Howard Duff, Ann Blyth—Technicolor and authentic backgrounds help to make this a very good Western picture. Ann Blyth was miscast, however. She was cuter in "Mr. Peabody and the Mermaid." Played Monday, Tuesday, January 9, 10.—L. F. Adams, Tapline Theatre, Ras El Misha'ab, Saudi Arabia.

RENEGADES OF SONORA: Allan Lane—Another shoot 'em up type. Played one day only. Weather against us. Played Saturday, February 25.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

SOUTH SEA SINNERS: Shelley Winters—Picture very entertaining but one classified as run of the mill and not the kind to set crowd records in a college town, especially with the weather far below zero each night. Played Sunday, Monday, Tuesday, February 26-28.—Ken Gorham, Town Hall Theatre, Middlebury, Va.

STORY OF MOLLY X: June Havoc—Crowd reasonably good considering business not up to par the past few weeks as weather below zero and much snow. June Havoc does a marvelous bit of acting and it truly is a darn good picture. Played Thursday and Friday, March 2, 3.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

TIGHT LITTLE ISLAND: Basil Radford—This is indeed a natural in a college town where excellent comedy is appreciated. Facial expressions in this picture are super and I recommend it highly for best playing time. I deemed it advisable to hold over for the third day which was a Saturday. Played Thursday, Friday, Saturday, February 9-11.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

Warner Bros.

CHRISTOPHER BLAKE: Alexis Smith, Ted Donaldson—Business and entertainment both poorly received. The trailer carries a small town theme, but they threw in some dream scenes and dragged the picture out to 75 minutes. Played Friday, Saturday, February 17, 18.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FAREWELL TO ARMS: Helen Hayes, Gary Cooper—One of Warner's reissues, but brother is it old! Gary Cooper looked as though he was about 18 or 20 years old. Some of my patrons hardly recognized him. This was a good picture about 20 to 25 years ago, but times have changed. Played Wednesday, Thursday, March 1, 2.—O. Fomby, Paula Theatre, Homer, La.

JUNE BRIDE: Bette Davis, Robert Montgomery—Suggestive comedy that has them on a laughing spree from start to finish. Well worth picking up and giving preferred time. It is a honey. Business near normal, good for here as all reads blocked. Bette Davis at her best. You'll "bust" with laughs. Played Sunday, Monday, February 12, 13.—Ken Christianson, Roxy Theatre, Washburn, N. D.

WHIPSLASH: Dane Clark, Alexis Smith—Doubled with "Rose of the Rio Grande" (Monogram). This double bill fell flat with less than average business in nice winter weather. "Whiplash" might do for the lower half of a double bill. "Rose of the Rio Grande" is very weak also. No draw with either. Warner gets too much for this type of picture according to my box office. Played Friday, Saturday, February 10, 11.—Melvin M. Edel, State Theatre, Centralia, Ill.

Shorts

Paramount

BASE BRAWL: Popular Screen Song—What was it? Sounded like a machine gun—all splices, so was one big plop, plop and flop!—Ken Christianson, Roxy Theatre, Washburn, N. D.

GOOD BOOS TONIGHT: Very good cartoon about a ghost.—Ralph Raspa, State Theatre, Rivesville, W. Va.

PREMIERE: Popeye—The kids sure go for the Popeye cartoons.—J. E. Willson, Majestic Theatre, Clear Lake, S. D.

STREAMLINER: Popular Science—We find this series interesting and receive comments on them. This one was better than usual. Will draw extra at box office if advertised. Color poor.—Ken Christianson, Roxy Theatre, Washburn, N. D.

Universal

ACE IN THE HOLE: An old "Woody Woodpecker" cartoon that was well received.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Short Product in First Run Houses

NEW YORK—Week of Mar. 13

ASTOR: Merry Chase.....20th Century-Fox

Feature: Three Came Home.....20th Century-Fox

CAPITOL: Foiling the Fox.....20th Century-Fox

History Brought to Life.....Paramount

Feature: Black Hand.....MGM

CRITERION: Hunting the Hard Way.....Warner Bros.

History Brought to Life.....Paramount

Feature: Outside the Wall.....Universal

GLOBE: Sportsbest.....RKO Radio

Feature: The Outlaw.....RKO Radio

MAYFAIR: Audition with August.....RKO Radio

Pal, Dog Detective.....RKO Radio

Feature: Cinderella.....RKO Radio

PARAMOUNT: Jim-Jam (Popeye).....Paramount

History Brought to Life.....Paramount

Feature: Francis.....Universal

RIVOLI: Aquatic Health Party.....Paramount

Feature: Samson and Delilah.....Paramount

ROXY: Stop, Look and Listen.....20th Century-Fox

Shooting the Salmon Rapids.....20th Century-Fox

Feature: Mother Didn't Tell Me.....20th Century-Fox

STRAND: Homeless Hare.....Warner Bros.

Sitz Marks the Spot.....Warner Bros.

Women of Tomorrow.....Warner Bros.

Feature: Perfect Strangers.....Warner Bros.

CHICAGO—Week of Mar. 13

GRAND: High and Dizzy.....RKO Radio

Progress Island.....Universal

Feature: Buccaneer's Girl.....Universal

CHICAGO: Diving Maniacs.....20th Century-Fox

Feature: The Heiress.....Paramount

PALACE: Grunt and Groan.....RKO Radio

Diamond Showcase.....RKO Radio

Feature: Cinderella.....RKO Radio

STATE LAKE: Saturday Evening Puss.....MGM

Feature: Battleground.....MGM

UNITED ARTISTS: Homeless Hare.....Warner Bros.

Feature: Key to the City.....MGM

TOA Warns of Talent And Screen Rackets

The Theatre Owners of America last week warned exhibitor members to be on the lookout for the development of talent rackets and other illegal promotions built around Hollywood and production.

Declaring that reports indicated "an alarming growth" of such rackets, TOA advised members to inform Art Arthur, executive secretary of the Motion Picture Industry Council in Los Angeles, of any such operations of doubtful legality, that they might be brought to the attention of the authorities. Ronald Reagan, former MPIC president, said crushing blows had been dealt in recent weeks to the Los Angeles talent racket.

Sherrill Corwin, TOA vice-president and board member, brought details of the racket to the attention of the TOA executive committee and said operations of several such agencies had recently been halted in Los Angeles. An outfit also had shown up in Monroe, Mich., and had used the lure of free trips to Hollywood and screen tests to mulct clients.

Television Set Ownership Increased in Pittsburgh

The number of television receiving sets in Pittsburgh homes has almost doubled in the last three months, a survey by the Guide Post Research indicates. The number of families contacted in the survey was 1,523 in a 20-mile area. Last October 5.2 per cent of these families had sets, in January the percentage was 10.2.

Circuit Buys Drive-in

The Commonwealth Theatres circuit of Kansas City has purchased the Springfield Drive-in. The property will be improved, it was announced, with the reopening scheduled for April 15.

Warner Bros.

SPORT OF MILLIONS: Excellent Technicolor short dealing with the various beautiful racetracks around the world. It just goes to prove that whether you're in Bombay or at Tanforan, a good horse and a \$2 window will draw a crowd.—William Hayden, Vacaville Theatre, Vacaville, Calif.

WHICH IS WHICH: Bugs Bunny—Bugs works overtime giving a witch doctor a bad time with the usual hilarious results. Everybody seems to love that rabbit.—William Hayden, Vacaville Theatre, Vacaville, Calif.

AMPP Board Appoints Committee Members

The Association of Motion Picture Producers, in its first meeting since the annual election of officers, has listed several committees. Meeting in Hollywood, the AMPP named Y. Frank Freeman, Paramount; Dore Schary, MGM; Fred S. Meyer, 20th Century-Fox; B. B. Kahane, Columbia, and Norman Siegel, Paramount, as AMPP representatives on the Motion Picture Industry Council. Mendel Silberberg and Maurice Benjamin, Columbia and MGM counsel, respectively, will be advisers. Mr. Meyer also will serve on the executive committee of the permanent charities committee with Mr. Freeman, Gordon Youngman, RKO; Mr. Kahane and Edward Muhl, Universal.

Council Honors DeMille For "Samson and Delilah"

The Southern California Motion Picture Council has awarded its highest honor, the Certificate of Merit, to Cecil B. DeMille, producer and director of "Samson and Delilah." The Council includes representatives of the Federation of Women's Clubs, Girl Scouts, Daughters of the Revolution and others which described the Paramount release as "a magnificent presentation with strongly implied spiritual sequences."

Silverman of Variety Dies

Sid Silverman, 51, publisher of the weekly trade paper *Variety* and of the *Daily Variety* in Hollywood, died March 2 at his home in Harrison, N. Y., after a long illness. He was the son of the late Sime Silverman, who founded the paper.

Mr. Silverman entered the ranks of show business at an early age, reviewing shows in his father's paper while still a child to give the youngster's viewpoint of what constituted "wholesome" family entertainment. In 1931, Mr. Silverman succeeded his father as president and editor of the paper. He then acquired 50 per cent of the stock. The elder Mr. Silverman died in 1933 and eventually the balance of the stock was acquired by the son except for a group of shares which went to certain members of the *Variety* staff.

His mother, Mrs. Sime Silverman, and a son, Syd, survive. His wife, the former musical comedy star, Marie Saxon, died in 1941.

Marguerite de la Motte, Star of Silent Films

Marguerite de la Motte, 46, a star of the silent films, who co-starred with the late Douglas Fairbanks in "Mark of Zorro," "The Three Musketeers," "The Iron Mask" and other pictures, died March 10 in the St. Francis Hospital at San Francisco following a brief illness. It was Mr. Fairbanks who discovered her in 1919 during the first week of her first professional engagement as a dancer at Grauman's theatre in San Francisco. Born in Duluth, Minn., Miss de la Motte also acted in several sound films, retiring about 20 years ago.

Mark Wilson

Mark Wilson, 61, publicity director of the Shubert theatres in Philadelphia since 1914, died last week at the Will Rogers Memorial Hospital at Saranac Lake, N. Y., following a long illness. Mr. Wilson for many years had been manager of the Locust Street theatre in Philadelphia. He is survived by his widow and a daughter.

Anatolii Kopytov

Anatolii Kopytov, 43, Soviet minister of cinematography, has been reported dead in Moscow following a brief illness.

Film Selling and Television Head NCA Meeting Agenda

Forced percentage, competitive bidding and other film buying problems will share the main discussions with television at the annual spring convention and election of officers of North Central Allied. The meeting will be held April 4-5 in Minneapolis. Stanley Kane, NCA executive counsel, in making the announcement, said there would be some "very heavy fireworks" in the association's attack on company sales policies "and the gimmicks practiced" by local sales heads.

IN NEWSREELS

MOVIE TONE NEWS—Vol. 33, No. 21—"Mercy" doctor acquitted. Judith Coplon sentenced. Darryl Zanuck gets film award. Speaking of taxes! Baseball training.

MOVIE TONE NEWS—Vol. 33, No. 22—Truman on vacation. Belgians vote to recall King. French President visits London. Jet-powered helicopter. America speaks on Coplon-Gubitchev case. Fancy skating. Baseball training. England: Steeplechase.

NEWS OF THE DAY—Vol. 21, No. 235—Chiang rallies troops to repel Red assault. Judith Coplon gets 15 years. Dr. Sander acquitted. Red riots in France. Pope welcomes pilgrims. Baseball. Angry bull.

NEWS OF THE DAY—Vol. 21, No. 236—London honors French President. Belgians vote return of King. Glider thriller. U. S. wins world's skating meet. Connie Mack starts fiftieth season. Baseball. England: Steeplechase classic.

PARAMOUNT NEWS—No. 58—Baseball. Chiang resumes presidency. Bob Hope in new role. Coplon-Gubitchev and Sander trials. First arms to Europe! London greets Auriol of France.

PARAMOUNT NEWS—No. 59—England: Horse racing. Belgian elections. Paris fashions. Chinese New Year. New British car. London: Auriol visit. Baseball training.

TELENEWS DIGEST—Vol. 4, No. 10-B—New York: Coplon sentenced. Senator McCarthy's Red charges. Dr. Sander freed. Mexico: Water shortage. Somaliland's administration returned to Italy. Greenwich House art exhibit. New York: Annual American Toy Fair. Finland beauty contest. Baseball training.

TELENEWS DIGEST—Vol. 4, No. 11-A—England welcomes French President. African leader fights for return to his tribe. France: Communist-dominated union protests U. S. military air. England: New jet-powered car. Italy: American pilgrims accompany Cardinal Spellman. Gubitchev to be returned to Russia. Brooklyn: Well dug in Ebets Field. New York: Another Mona Lisa painting unveiled. Paris fashions.

UNIVERSAL NEWS—Vol. 23, No. 333—Sander freed. Judith Coplon gets 15 years. French get planes. Pope receives pilgrims. Bull turns tables. Baseball training. Golden gloves.

UNIVERSAL NEWS—Vol. 23, No. 334—London: Auriol at the opera. Steeplechase thrills. Jet helicopter. Spring baseball training. Washington: Bearskin Club. England: Ice skating.

WARNER PATHE NEWS—Vol. 21, No. 60—British Parliament opens. President Auriol in England. Judith Coplon guilty. Dr. Sander acquitted. Memphis plane crash. Basketball. Yankees train in Florida. Golden Gloves.

WARNER PATHE NEWS—Vol. 21, No. 61—Belgian plebiscite. Awards to outstanding American women. Auriol at the opera in London. "Stage Fright" awards. Doe goes to school. Hawaiian fashions. Baseball training. Skiing.

Warner Bros. Plan Honors For Branch Manager

Russell Borg, Warner Bros. branch manager in Kansas City, will be honored April 16-22 with a special "Russ Borg Week" in tribute to the latter's 31 years in the film industry. For the occasion, exhibitors in the area will feature Warner Bros.' product and call attention to the observance with special newspaper ads.

Bette Davis to 20th-Fox

Bette Davis has been signed by Twentieth Century-Fox to play the lead in "All About Eve." The role was to be played by Claudette Colbert, who was forced to retire because of an injury. Joseph Mankiewicz will direct with production starting April 3.

SET PRICE FOR USE OF THE ACADEMIA

The de luxe Academia theatre, operated by the Motion Picture Association of America in Washington for special screenings, has set its policy for outside use of the theatre. Henceforth, members will use the theatre without charge, while non-members will pay \$25 on each occasion to cover cost of the projectionist, checking, cleanup and other expenses.

Chesterfield, Para. Tieup

Paramount Studio and Chesterfield cigarettes have undertaken a large-scale day and date exploitation program, it was announced in Hollywood Tuesday.

Under the plan Paramount's pictures and stars will be exploited to a weekly radio audience estimated at 19,000,000 families through Chesterfield's combined radio shows, which include three network programs and three disc jockey shows.

The tieup will consist of star endorsement on each Chesterfield radio program, with strong plugs for the pictures and players. Mention of each star and picture will be timed to coincide with the picture's appearance at local theatres.

Initially, the campaign will be launched for "Dear Wife," with William Holden and Mona Freeman as the stars; "Captain China," with John Payne and Gail Russell, and "Paid in Full," with Elizabeth Scott and Diana Lynn. The tieup, made by the Paramount Studio radio department headed by Martin Lewis, will continue indefinitely.

Legion Approves Seven of Eight Films Classified

Of the eight pictures classified by the National Legion of Decency this week seven received the stamp of approval and one was found objectionable in part. In Class A-1, morally unobjectionable for general patronage were: "The Golden Gloves Story" and "The Winslow Boy." In Class A-2 were: "The Agitator," "Daughter of Rosie O'Grady," "No Sad Songs for Me," "The Outriders" and "So Young, So Bad." Placed in Class B, morally objectionable in part for all, was "The Whipped," because of its "low moral tone, excessive brutality."

Metro Moves Forward Release on Two Films

Metro's "Duchess of Idaho" and "Three Little Words," both Technicolor musicals, have been moved up on the MGM release schedule. "Duchess of Idaho," originally set for August release, now will be made available the middle of July, and "Three Little Words," originally a September release, now is to be distributed the first week in August. The announcement was made by William F. Rodgers, MGM vice-president and general sales manager.

Sets Girl Scout Day

Governor Paul A. Dever of Massachusetts this week cooperated in the world premiere of Warner's two-reel Technicolor subject, "Women of Tomorrow" at the Strand theatre, New Bedford, by designating Sunday, March 12, as Girl Scouts of the United States Day. The proclamation urges "our citizens to help in all possible ways to further this wholesome youth program" and specifically names the picture and its sponsors.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Television Stations on Air Total 101

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1950.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

AMBUSH (MGM)

Final Report:

Total Gross Tabulated **\$497,900**
Comparative Average Gross **469,100**
Over-all Performance **106.1%**

ATLANTA—Grand	114.7%
BALTIMORE—Century	112.6%
BALTIMORE—Valencia, MO 1st week	117.0%
BALTIMORE—Valencia, MO 2nd week	103.4%
BOSTON—State	75.0%
(DB) Challenge to Lassie (MGM)	
BOSTON—Orpheum	80.0%
(DB) Challenge to Lassie (MGM)	
BUFFALO—Buffalo	88.8%
BUFFALO—Teck, MO 1st week	105.8%
CHICAGO—United Artists, 1st week	126.8%
CHICAGO—United Artists, 2nd week	70.0%
CINCINNATI—Palace	115.0%
CLEVELAND—State	86.2%
CLEVELAND—Ohio, MO 1st week	100.0%
DETROIT—Downtown, 1st week	102.4%
DETROIT—Downtown, 2nd week	81.1%
DETROIT—Downtown, 3rd week	60.3%
CLEVELAND—State	86.2%
CLEVELAND—Ohio, MO 1st week	100.4%
INDIANAPOLIS—Loew's	135.5%
KANSAS CITY—Midland	107.3%
(DB) Down Memory Lane (EL)	
NEW YORK—Capitol, 1st week	141.0%
(SA) Ink Spots, others	
NEW YORK—Capitol, 2nd week	117.6%
(SA) Ink Spots, others	
NEW YORK—Capitol, 3rd week	91.6%
(SA) Ink Spots, others	
PITTSBURGH—Penn	104.8%
PITTSBURGH—Ritz, MO 1st week	86.6%
SAN FRANCISCO—Warfield	179.3%
ST. LOUIS—State	125.7%
(DB) Prison Warden (Col.)	
ST. LOUIS—Orpheum, MO 1st week	128.7%
(DB) Prison Warden (Col.)	
TORONTO—Uptown	113.3%

TWELVE O'CLOCK HIGH (20th-Fox)

Final Report:

Total Gross Tabulated **\$895,800**
Comparative Average Gross **756,300**
Over-all Performance **115.8%**

ATLANTA—Fox	82.6%
ATLANTA—Roxy, MO 1st week	90.0%
BALTIMORE—New, 1st week	112.2%
BALTIMORE—New, 2nd week	104.5%
BALTIMORE—New, 3rd week	91.8%
BOSTON—Metropolitan, 1st week	128.0%
(DB) Joe Palooka Meets Humphrey (Mono.)	
BOSTON—Metropolitan, 2nd week	126.1%
(DB) Joe Palooka Meets Humphrey (Mono.)	
BUFFALO—Buffalo	92.2%
BUFFALO—Teck, MO 1st week	163.4%
CHICAGO—Woods	224.4%
CINCINNATI—Capitol	178.2%
CLEVELAND—Palace, 1st week	133.3%
CLEVELAND—Palace, 2nd week	80.0%
DENVER—Aladdin	142.8%
(DB) Girls' School (Col.)	
DENVER—Denver	105.4%
(DB) Girls' School (Col.)	
DENVER—Esquire	132.1%
(DB) Girls' School (Col.)	
DENVER—Webber	145.8%
(DB) Girls' School (Col.)	
DENVER—Rialto, MO 1st week	145.1%
(DB) Girls' School (Col.)	
DENVER—Rialto, MO 2nd week	80.6%
(DB) Girls' School (Col.)	
DETROIT—Fox, 1st week	105.2%
DETROIT—Fox, 2nd week	90.2%
LOS ANGELES—Chinese, 1st week	248.6%
LOS ANGELES—Chinese, 2nd week	122.0%

LOS ANGELES—Chinese, 3rd week	78.7%
LOS ANGELES—Fox-Wilshire, 1st week	206.2%
LOS ANGELES—Fox-Wilshire, 2nd week	90.0%
LOS ANGELES—Fox-Wilshire, 3rd week	71.4%
LOS ANGELES—Los Angeles, 1st week	271.8%
LOS ANGELES—Los Angeles, 2nd week	137.9%
LOS ANGELES—Los Angeles, 3rd week	82.7%
LOS ANGELES—Loyola, 1st week	254.1%
LOS ANGELES—Loyola, 2nd week	110.4%
LOS ANGELES—Loyola, 3rd week	98.8%
LOS ANGELES—Uptown, 1st week	253.8%
LOS ANGELES—Uptown, 2nd week	109.8%
LOS ANGELES—Uptown, 3rd week	93.4%
NEW YORK—Roxy, 1st week	147.4%
(SA) Dean Murphy, others	
NEW YORK—Roxy, 2nd week	109.0%
(SA) Dean Murphy, others	
NEW YORK—Roxy, 3rd week	70.0%
(SA) Dean Murphy, others	
OMAHA—Paramount	130.0%
PITTSBURGH—Harris, 1st week	130.4%
PITTSBURGH—Harris, 2nd week	100.0%
SAN FRANCISCO—Fox, 1st week	135.3%
SAN FRANCISCO—Fox, 2nd week	97.0%
TORONTO—Imperial, 1st week	114.2%
TORONTO—Imperial, 2nd week	94.8%
TORONTO—Imperial, 3rd week	89.6%

EAST SIDE, WEST SIDE (MGM)

First Report:

Total Gross Tabulated **\$373,500**
Comparative Average Gross **369,100**
Over-all Performance **101.1%**

ATLANTA—Grand	86.0%
BUFFALO—Buffalo	80.0%
BUFFALO—Teck, MO 1st week	139.0%
CHICAGO—Oriental, 1st week	95.1%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	80.0%
(SA) Vaudeville	
CLEVELAND—State	86.1%
CLEVELAND—Ohio, MO 1st week	100.0%
CLEVELAND—Ohio, MO 2nd week	100.0%
DENVER—Orpheum, 1st week	120.9%
(DB) Satan's Cradle (UA)	
DENVER—Orpheum, 2nd week	80.6%
(DB) Satan's Cradle (UA)	
KANSAS CITY—Midland	106.7%
(DB) Tension (MGM)	
LOS ANGELES—Egyptian	101.8%
(DB) Challenge to Lassie (MGM)	
LOS ANGELES—State	90.9%
(DB) Challenge to Lassie (MGM)	
NEW YORK—State, 1st week	148.1%
NEW YORK—State, 2nd week	155.5%
NEW YORK—State, 3rd week	103.6%
NEW YORK—State, 4th week	51.0%
ST. LOUIS—State	138.3%
ST. LOUIS—Orpheum, MO 1st week	130.1%
(DB) Arson, Inc. (SG)	
TORONTO—Loew's, 1st week	112.4%
TORONTO—Loew's, 2nd week	96.0%

YOUNG MAN WITH A HORN (WB)

First Report:

Total Gross Tabulated **\$320,500**
Comparative Average Gross **318,200**
Over-all Performance **100.7%**

INDIANAPOLIS—Indiana	90.0%
LOS ANGELES—WB Downtown	121.9%
LOS ANGELES—WB Hollywood	136.3%
LOS ANGELES—WB Wilshire	111.3%
NEW YORK—Music Hall, 1st week	96.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	94.4%
(SA) Radio City Music Hall Stage Presentation	
PITTSBURGH—Stanley	111.1%
SAN FRANCISCO—St. Francis	140.1%

Television stations on the air now total 101 and coaxial cable circuits connect 27 cities into a network, according to the Television Broadcasters Association.

With the Federal Communications Commission freeze on television station licenses continuing, there are only eight construction permits and 346 station applications. By the end of this year the eight permits should translate themselves into an equal number of operating stations, making a total of 109 transmitters on the air.

Receiver output, which has been growing steadily, reached 335,000 in January from members of the Radio Manufacturers Association alone. Actually some 380,000 sets probably were produced. The total number of receivers currently installed in homes amounts to 4,374,000 and should rise to about 8,000,000 by the end of the year. Indications are that the controversy over color has not slowed the public's purchases of black-and-white receivers.

The coaxial cable, which at this point reaches as far as Memphis in the west, should extend to Kansas by the end of the year, according to the TBA. By that time most of the south also should be part of the television network with Norfolk, Greensborough, Charlotte, Jacksonville, Atlanta, Birmingham and Louisville linked up.

Last week's news of an army-developed new wire capable of carrying several television programs at the same time has aroused considerable interest in the television industry. The coaxial cable now in use can carry only one program. The new wire, called the "G String" after its inventor, Dr. Georg Goubau, also would be a boon to telephone service, especially in the rural areas, it was explained.

Cowan Surprised at CEA Action on "Love Happy"

Lester Cowan, producer of the Marx Brothers film, "Love Happy," last week said he had not been officially informed of the reported ban against the film by the British Cinematograph Exhibitors Association and that the news was received by him with "incredulous surprise."

As reported from London, the CEA objected to the picture because of author Ben Hecht's financial interest in it. There has been considerable feeling in England against Mr. Hecht because of his stand on the Zionist question.

Mr. Cowan said Mr. Hecht was only one of seven writers on the Marx Brothers film and he had no financial interest in it. He further stressed that Mr. Hecht's name did not appear on the credits of the picture as a result of a determination on the part of the Screen Writers Guild and not because of any attitude on his (Mr. Cowan's) part.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Chicago Conference Helps the Showman-Manager

THE ROUND TABLE has reason to feel elated with the trend and tempo of recent events. The Fox Showmanship Meeting in Chicago, coming fast on the heels of Ted Gamble's stirring speech at the Quigley Awards luncheon, was dedicated to a basic theme, which indicates that at long last the manager is to be fully appreciated at the point of sale.

We've attended a score of national conventions where exhibitor leaders deplored practically everything except the lack of showmanship evidenced within their own ranks. We've been present when theatre owners were singing the blues about lack of picture quality, and of things that were all wrong. We've even heard them wish that somebody (else) would provide a return to old-fashioned showmanship. But now we've seen a concrete demonstration of how to do something about it.

It's been a refreshing experience. There was something of an evangelistic fervor about this revival of show business. We haven't words enough of praise for Mr. Spyros Skouras, Mr. Charles Einfeld and other executives and staff of 20th Century-Fox Film Corporation for their courage and skill in creating this new approach to the problems of our industry. It has been the most constructive meeting we have attended in years, and a definite return to tried and proven methods of showmanship.

And the remarkable part of it is that all concede one point. The manager is the person to whom all this is addressed. He is the person who is known to have both the capacity and the opportunity to carry out the program. This is no top-brass campaign, directed from mahogany desks in high places, with all the credit safely secured for themselves. For the first time in our mind and memory the manager in the field will get his chance, and the materials with which to do his job.

There is so much contained in news reports of the Chicago meeting, and so much that will be repeated in regional meetings starting next week, all over the country,

DEEDS, NOT WORDS

Every theatre manager in America will receive a copy of "A Showman's Guide to Better Business"—the elaborate brochure presented to the 415 delegates to the Fox Showmanship Meeting at the Drake Hotel in Chicago last week.

There is also a free transcription record, "The Voice of Your Theatre," and "The Voice of the Manager," which you can use on local radio stations or over your own P. A. system. There are two institutional advertisements, reproduced and explained elsewhere in this issue of the Round Table. There are ad slugs, 40 x 60's, new theatre and television trailers, burgees, banners and services, to apply new angles and sales methods in your town.

These are deeds, not words. Action, and materials in hand, not promises. Credit the source with having done a fine job. Then go out and do your own share of the job as well, as promptly and with as much showmanship.

We will welcome immediate letters of response from Round Table members, indicating that they are on board this Showmanship Train, the 20th Century-Fox Unlimited, the most generous and most important business building program that has ever been offered in this business.

that we expect to dwell on this visible progress forward, through many issues yet to come. We have a bundle of notes to remind Round Table members of their part in the shaping of this new showmanship world.

Truly "Movies Are Better Than Ever"—but even more so, the opportunity for the man at the point of sale is far, far better than it has been in many years. Shake yourself out of that old feeling. Get smart, get young, get wise, get ahead. Be the showman you always thought you were, and that we know you are.

Henry Scholl, manager of the RKO Capitol theatre, Trenton, N. J., and one of our two Grand Award winners in the Quigley Awards Competition for 1949, gained his honors with the campaign for "Gene Autry Day" which gave him the top award in the third quarter. Nobody has done as well with a municipal holiday promoting a cowboy star.

Willis Shaffer, who gets awards and prizes in pairs, has been twice a Quarterly Award winner, and twice a Grand Award winner. In fact, he won a substantial promotion with his circuit as a result of his Quigley Award record. Now, he wins top honors in the small situation field with his admirable campaign for "Red Stallion of the Rockies" at the Fox theatre, Atchison, Kansas, which also won him an Eagle Lion prize—and our high praise in the pages of the Round Table.

Robert Richards, manager of the Majestic theatre, Melbourne, Australia, won the Overseas Award for 1949 with his fine campaign on "Eureka Stockade"—a Michael Balcon production, made in Australia, by the director of "The Overlanders." This is an important picture to Australians—their own version of a top-bracket feature Western.

We compliment these winners and will advise them, and Round Table members, of the presentation of their awards, which will occur on schedule sometime in the merry month of May.

Note to Tiff Cook, manager of the Capitol theatre, Toronto, and Charley Doctor, manager of the Capital theatre, Vancouver: Your campaign books on "The Winslow Boy" were received in the fourth quarter of 1949, as entries for the Quigley Awards, but we held them out, until the release of the picture in the United States could be announced by Eagle Lion. Now these excellent campaigns will come up in the first quarter of 1950, and the judges will be better informed about the picture.—Walter Brooks

Managers Benefit Through Drive

AGAIN, the observance of "Brotherhood Week" has proven a substantial stimulant for community relations throughout the country. Results are pouring in, as entries for the special Quigley Award citation to be given at the end of the current quarter. At right, Charles Gordon, manager of the Randforce circuit's Republic theatre in Brooklyn, on stage with members of the Four Chaplains Memorial Chapter of the Disabled American Veterans, combined to open drive for membership.



Ed Pyne, manager of RKO Keith's 105th Street theatre, Cleveland, Ohio, devised this lucky wheel to obtain memberships in the National Conference of Christians and Jews.

Frank Paul, manager of the Lyric theatre, Indianapolis, promoted "Brotherhood Week" with a special display of paintings by Hoosier artists, exhibited at the theatre.



Paula Gould, publicist for the Capitol theatre, on Broadway, promoted "Malaya" with a convincing street ballyhoo, a bit out of season on the coldest day of winter, and this Swiss miss in authentic Malayan costume gave away candy. (Believe it or not, her name is Heide Hoe.)



Mildred FitzGibbons, manager of the Skouras Roosevelt theatre, Flushing, was all set for the big Roy Rogers show with this line-up of Roy Rogers Riders Club members in costume, and usherettes to match, in western garb. Mildred herself isn't in the picture—she was engaged in other managerial duties.

QUIGLEY AWARDS CONTENDERS

GEORGE ATTON
Granada, Reno, Nev.

JEROME BAKER
Coliseum, New York

GEORGE BERNARD
Carlton, Norwich, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

RUSSELL A. BOVIM
State, St. Louis, Mo.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

J. S. BROOKE
Empire, Cardiff, Wales

WILLIAM BROWN
Poli-Bijou
New Haven, Conn.

R. CASAMASSINE
Regent, New York

TIFF COOK
Capitol, Toronto, Can.

TED DAVIDSON
State, Lima, Ohio

J. DI BENEDETTO
Broad, Columbus, O.

MAURICE DRUKER
State
Providence, R. I.

HUDSON EDWARDS
Lucas, Savannah, Ga.

F. S. FALKENBURG
Alabama
Birmingham, Ala.

RICHARD FELDMAN
Paramount
Syracuse, N. Y.

M. FITZGIBBONS
Roosevelt
Flushing, N. Y.

JACK FOXE
Palace
Washington, D. C.

GEORGE S. FRASER
Leroy, Portsmouth, O.

SAM GILMAN
Loew's
Harrisburg, Pa.

HERBERT GRAEFE
Door
Sturgeon Bay, Wis.

ARTHUR GROOM
State, Memphis, Tenn.

KENNETH A. HALL
Savoy
Wolverhampton, Eng.

HANK HAROLD
Palace, Cleveland, O.

F. C. HARPER
Regal, Putney, Eng.

W. T. HASTINGS
Orpheum, Denver, Col.

WALT HENDERSON
Odeon, Lancaster, Eng.

EARLE M. HOLDEN
Center, Hickory, N. C.

MOLLIE KATZ
Palace, Meriden, Conn.

SIDNEY KLEPER
College
New Haven, Conn.

HANNS KOLMAR
Fox West Coast
Oakland, Cal.

LEO A. LAJOIE
Capitol
Worcester, Mass.

G. LEOPOLD
Ritz, Market
Harborough, Eng.

NORMAN LEVINSON
Poli, Hartford, Conn.

JOHN LONGBOTTOM
Odeon
Middlesbrough, Eng.

ABE LUDACER
Valentine, Toledo, O.

P. E. MCCOY
Imperial, Augusta, Ga.

EUNICE McDANIEL
Ritz, Tulsa, Okla.

S. R. McMANUS
Odeon
Ft. William, Can.

FRANK MANENTO
Esquire, Toledo, O.

TOSHIO MIYAMOTO
Shinko-ia,
Tokyo, Japan

PAUL J. MONTAVON
Sherman
Chillicothe, O.

J. D. NEVISON
Bromley, Philadelphia

MILLARD OCHS
Strand, Akron, O.

HARRY PEASE
Odeon
West Hartlepool, Eng.

HOWARD PETTINGILL
Florida
St. Petersburg, Fla.

LESTER POLLOCK
Loew's
Rochester, N. Y.

JIM PREDDY
Dallas, Dallas, Tex.

E. A. PYNE
Keith's, Cleveland, O.

LEO RAELOSON
College
College Point, N. Y.

J. ROCK-GIBBARD
Picture House
Doncaster, Eng.

W. RODGERS
Lido
Bradshawgate, Eng.

HARRY A. ROSE
Majestic
Bridgeport, Conn.

MARTIN ROSEN
Fordham, New York

H. RUTHERFORD
Loew's, Indianapolis

HARRY SAUNDERS
Odeon, Prestwich, Eng.

MATT SAUNDERS
Poli, Bridgeport, Conn.

G. SCHENTZ
Anglais
Stockholm, Sweden

LARRY SCHULZ
National
Milwaukee, Wis.

RICHARD L. SCOTT
Roxy, Santa Rosa, Cal.

DELMAR SHERRILL
Playhouse
Statesville, N. C.

JACK SIDNEY
Loew's, Baltimore, Md.

HARRY SIMONS, JR.
Grand, Columbus, O.

CHARLES SMITH
Odeon, Rhyl, Eng.

DOUGLAS SMITH
Casino, Halifax, Can.

SOL SORKIN
Keith's, Syracuse, N. Y.

BOYD SPARROW
Warfield, San Francisco

A. TAYLOR
Savoy, Walsall, Eng.

PAUL TOWNSEND
Midwest
Oklahoma City, Okla.

WM. TRAMBUKIS
Strand, Syracuse, N. Y.

LEONARD TUTTLE
St. Albans
St. Albans, N. Y.

L. G. WEBSTER
Savoy
Northampton, Eng.

HARRY A. WIENER
Smalley's
Johnstown, N. Y.

JOHN W. WILKINSON
Olympic Newcastle, Eng.

G. WILLIAMS
Regent, Chatham, Eng.

KEITH WILSON
Roxy, Brampton, Can.

NATHAN WISE
Palace, Cincinnati, O.

A. H. WOOTTEN
Beau Nash, Bath, Eng.

Round Table

Q RUFE NEAS, manager of the Lyric theatre, Elkin, N. C., mailed out 2,000 postcards to rural route customers for "The Fighting Kentuckian." . . . GENE RACE, manager of the Cameo theatre, Miami Beach, Fla., found an ex-M. P. who provided effective ballyhoo for "When Willie Came Marching Home." . . . EARL CHRISTY, manager of Wometco's Strand theatre, Miami, provided free transportation to attend an all-reissue program, courtesy of a used-car dealer. . . . BILL REISINGER reports 24 one-dollar memberships and one \$5 membership for the National Conference of Christians and Jews, as a result of "Brotherhood Week" at Loew's theatre, Dayton. . . . RUDY KOUTNIK sending photographs and description of his campaign on "Guilty of Treason" at the Fox Palace theatre, Milwaukee. . . . DAN REDDEN, manager of the Music Hall theatre, Seattle, recognized "Puget City" in Clark Gable's picture "Key to the City" as a thinly-disguised Seattle, and found a local longshoreman who made the news as honorary mayor. . . . HARRY GOLDBERG, manager of the Pilgrim theatre, Boston, held an art competition in which students submitted their portraits of John Barrymore, Jr., as advertising for "The Sundowners." . . . MYRON TALMAN, manager of the Roxy theatre, Kansas City, ran a double bill of "Wake Island" and "So Proudly We Hail," with the lobby filled with sandbags and machine guns. . . . HARRY WIENER, manager of Smalley's theatre, Johnstown, N. Y., rolled up a record breaking collection of \$734.60 for the March of Dimes in their recent drive. . . . H. J. BROWN, city manager for the Malco theatres in Camden, Ark., used cut-out mules on his marquee sign to advertise "Mule Train." . . . ARTHUR CASTNER, manager of the Seneca theatre, Salamanca, N. Y., staged a Spring Style Show with 30 local models and full cooperative advertising by a local shop.

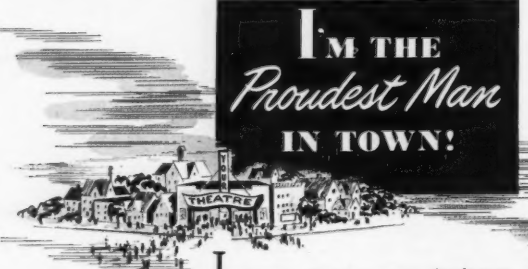
▼ ▼ ▼

Q RICHARD E. EASON, manager of the Carolina theatre, Hickory, N. C., shows a nice half-page cooperative ad in addition to a five-column display ad for "Battleground," as part of a campaign which he says "broke my all-time house record." . . . The amusement page of the *Hickory Daily Record* carries five advertisements of drive-in theatres, operating in North Carolina in February. . . . RALPH L. TULLY, manager of the State theatre, Portland, Me., submits his campaign for "Battleground" as an entry for the Quigley Awards, with the comment, "It's one of our finest." . . . It was nice seeing our old friend IRVING MACK in Chicago, and getting a view of the new Filmack trailerettes and headers. . . . LARRY CAPILLO, manager of the Maine theatre, Portland, Me., had them stopped with his display for "The Story of G. I. Joe." . . . R. C. JENSEN, manager of the Majestic theatre, Sheboygan, Wisc., put his campaign for "That Midnight Kiss" on a postcard with effective results among music lovers. . . . WILLIAM TRAMBUKIS, manager of Loew's Strand theatre, Syracuse, distributed "keys to the city" to advertise Clark Gable's picture of similar title. . . . W. D. KEEFE, manager of the Orpheum theatre, Utica, N. Y., covered one lobby wall with his display for "Home of the Brave"—and says "it wasn't so big, but the lobby is small and so got a lot of attention." . . . LEE THOMPSON, manager of the Grand theatre, Clintonville, Wisc., turned out a double-truck cooperative ad for "Battleground." . . . And MRS. ANNE NAGLE, whom Louie Orlove says is one of the spryest of managers (she's 70 years young) developed a fine full-page cooperative for "Battleground" at the Crescent theatre, Shawano, Wisc.

▼ ▼ ▼

Q HAROLD HELLER, manager of the RKO Dyker theatre, in Brooklyn, has been promoted to the position of city manager for the RKO Regent and Keith theatres in Grand Rapids, Michigan. . . . HAROLD GROTT, manager of the Rialto theatre, Baltimore, showing another of his excellent program heralds for the week featuring "Jolson Sings Again." . . . PAULA GOULD gave away 40,000 pieces of Barton's candy in a co-op deal to advertise "Malaya" at the Capitol theatre, on Broadway. . . . W. S. BASKIN, JR., manager of the Florida theatre, Daytona Beach, Florida, devised a standing lobby display for "Class A" entertainment. . . . TED SCHLANGER, zone manager for Warner's Philadelphia theatres, sending out a bulletin calling all managers for 1950 Showmanship Drive. . . . ROBERT MARTINO, manager of the Capitol theatre, Rouyn, Quebec, Canada, reporting success with a Famous Players Benefit Show. . . . J. W. C. HARRIS, manager of Prince's Theatre, Gwelo, Southern Rhodesia, Africa, writing a series of articles for a new Rhodesian magazine, illustrated with his own photographs. . . . Ed PYNE, manager of RKO Keith's 105th Street theatre, reporting 89 new members for the National Conference of Christians and Jews, during "Brotherhood Week." . . . WILLIAM V. HERMAN, manager of the Ritz theatre, Elizabeth, N. J., submitting his first entry to the Round Table to show his campaign effort for "Battleground." . . . FRANCIS J. FAILLE, manager of the Paramount theatre, North Adams, Mass., attaching a cooperative ad for "Dear Wife" that reveals her skill in buying bargains from local merchants. . . . RICHARD FELDMAN played "Guilty of Treason" in Syracuse with all stops pulled, to obtain full cooperation from clergy and church organizations.

Fox Offers Institutional Ads



**I'M THE
Proudest Man
IN TOWN!**

I'm proud...that in my own simple way, I have the privilege of serving the people of this community.

I'm proud...when I see whole families come in together...and when parents tell me, "I never have to worry when my child is in your theatre."

I'm proud...when I see my patrons with the smile of a grand time on every face, refreshed by a full measure of entertainment.

I'm proud...of the contribution we make to the well-being of our town.

I'm proud...that my theatre is a Community Center in every sense, at the call of every worthy cause.

And I'm proud of Hollywood and its serious men and women, devoting their ingenuity and energy to improving your entertainment.

I'm the proudest man in town...

I am the manager of your favorite theatre

Personal signature
(NAME OF THEATRE)

**MOVIES ARE
Better
THAN EVER!**

SEE THESE GREAT
COMING HITS!

(List your
forthcoming
Twentieth
Century-
Fox
pictures
here)



*Your
pleasure
is all
ours*

**MOVIES ARE
Better
THAN EVER!**

SEE THESE GREAT
COMING HITS!

(List your
forthcoming
Twentieth
Century-
Fox
pictures
here)

It's our pleasure...when you have a good time at the movies.

It's our pleasure...when you laugh and thrill and sometimes cry at the things you see on the screen.

It's our pleasure...to see the whole family choosing motion pictures as their best entertainment buy.

It's our pleasure...that youngsters have come to know and love the movies as a very special treat.

It's our pleasure...that Hollywood is constantly searching for new ideas...and bringing them to life.

It's our pleasure...that today you are finding movies better than ever...gaining a greater pleasure in seeing them.

Personal signature
(NAME OF THEATRE)

ANSWER to prayer, these fine institutional advertisements which 20th Century-Fox Film Corporation offers to theatre managers for reproduction in any verified-circulation newspaper in the country. And on the generous basis of sharing this cost equally with every theatre. Surely, nobody has ever made a fairer offer, nor have we seen any better examples of institutional advertising.

MATS are available, direct from Fox exchanges, in the 640-line size (12½ inches deep, four columns wide) and you have only to add your personal signature and list your coming 20th Century-Fox attractions to take

advantage of the kind of direct selling which will benefit your own theatre in your own community. Consult with your branch manager or exploiteer, who will show you how to make the best use of this fine business-building campaign, calculated for your benefit.

NOR is that all. The company has provided an array of newspaper ad slugs with the slogan, "Movies Are Better Than Ever," which you can drop into your regular newspaper advertising, use on your letterhead and in program copy, spread where it will give merits of Denise with Jane Russell.

these slugs in all your printed copy.

AND, finally, there is a swell transcription recording, "The Voice of Your Theatre" and "The Manager Speaking." We've heard these transcriptions, and be assured, the voice is excellent and what is said is just what you've wanted to say, over local radio stations or your own P. A. system. Don't fail to utilize this recording—and ask for that special trailer, "Our Town, U. S. A.," which gives you two minutes of screen time to tie all this good institutional advertising into a complete selling campaign for your theatre.—W. B.

Denise Darcel Department— Continued in Indianapolis


We're coming to the belief that more film stars should take to the road, if they can all prove as popular and successful in building good will as Denise Darcel has been in touring for "Battleground." Our mail is loaded with enthusiastic letters from excited managers who compliment themselves on their choice of occupation. The latest, and so help us, the last one we'll print, is Howard Rutherford's report from Loew's theatre, Indianapolis, where Denise was interviewed and made stage appearances, singing "Home on the Range"—half in French and half in English, with everybody conceding that she's wonderful in her Paris gowns. Columnists

and by-line writers have really enjoyed interviewing Denise Darcel on her personal appearance tour. In one town, an enterprising newspaper writer decided to hold a double entry contest to decide the comparative merits of Denise with Jane Russell.

**HENRY
R.
ARIAS**

PURCHASING AGENT
Foreign and Domestic
Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.



Uses Local Comment Cards To Advertise "Heiress"

James E. Millspough, manager of the Gillioz theatre, Springfield, Mo., held a preview of "The Heiress," and obtained 125 audience cards which he quoted liberally in newspaper advertising for the picture. Use of local names added considerably to the point made that the picture was a nomination for Academy Award honors. A special request was made to movie goers to see the picture from the beginning, and none were seated during the last seven minutes of screen time. Forty spot announcements over station KTTS supplemented the augmented newspaper advertising. Use was made of several commercial tieups suggested in pressbook.

Round Table In England

Q DAVID B. WILLIAMS, manager of the Blue Hall theatre, Islington, submits a fine campaign book as a further entry for the Quigley Awards, which includes samples of his exploitation for "Holiday Affair," "Tokyo Joe," "Mighty Joe Young" and "Prince of Foxes," all handled with professional skill. . . . A. D. PAVEY, manager of the Odeon theatre, HERNE BAY, a newcomer to the Round Table, submits good display photographs on recent pictures, including one that is realistic and convincing for Abbott & Costello in "Meet the Ghosts." . . . HARRY SAUNDERS, manager of the Odeon theatre, Prestwich, using good approach to sell "The Great Lover" to his feminine fans. . . . H. LLOYD, manager of the Kinema, Sussex, queuing them up for "Chiltern Hundreds"—known in the U. S. as "The Amazing Mr. Beecham." . . . G. LEOPOLD, manager of the Ritz cinema, Harborough, getting official sanction for street displays on "The Hasty Heart." . . . KENNETH A. HALL discovers his Round Table membership card is numbered 1950, and thinks it is a good omen for the Savoy cinema, Wolverhampton. He shows excellent newspaper breaks for his "Midnight Matinee"—first to be held in twelve years. . . . L. LOVELL, manager of the Regal, Kirkcaldy, describes his campaign for "That Dangerous Age." . . . A. H. CINGLE, manager of the Regal cinema, Ilford, and a new member of the Round Table, enjoying good contest results with a "film quiz" on stage, as exploitation for "Twenty Questions Murder Mystery." . . . V. C. P. PENNELL, assistant manager of the Astoria cinema, Liverpool, had a pajama-clad character as street ballyhoo, closely followed by a uniformed attendant who warned him "You Can't Sleep Here." . . . S. TONY TENSER, now at the Savoy cinema, Croydon, promoting a choir to sing the praises of "Look For The Silver Lining."

Q ARTHUR BROADHURST, manager of the Ritz cinema, Oxford, writes that he is not permitted to open on Sundays until 3:30 p.m., and so he has a new feature, conducting parties of 25 in a group visit to the theatre during these off hours. Visitors get a personally conducted tour of projection room, and air-conditioning equipment, hear explanations of film booking, publicity, etc. . . . B. SMITH, assistant manager of the Gaiety theatre, Manchester, says he couldn't find a reliable stunt man to do "Mighty Joe Young" as ballyhoo, so he did what theatre managers generally do in a pinch, he became his own stunt man. And drew crowds from on top of a building at lunch hour, with the cooperation of a comely usherette, who also put up some effective kicks and screams when "Mighty Joe" took her from her partner on a local dance floor, all in the name of good publicity. . . . JOHN LONGBOTTOM, manager of the Odeon theatre, Middlesbrough, showing an excellent cooperative window for "My Baby Smiles At Me" in a local music shop. . . . E. G. PIKE, manager of the Odeon theatre, Southend-on-Sea, built a replica of the police lamp, flanked with cut-out figures ten feet high, as advertising for "The Blue Lamp." His campaign for "Jolson Sings Again" is an entry for the Quigley Awards. . . . J. L. McDONALD, manager of the Empire cinema, Clydebank, had an impressive set of store windows to advertise "Train of Events." . . . G. WILLIAMS, manager of the Regent cinema, Chatham, reports his campaign on "Look For The Silver Lining." . . . And H. E. BENZEVAL, manager of the Regal cinema, Derby, does as well with "Little Women." . . . A. HIGHAM COWEN, manager of the Casino cinema, HERNE BAY, arranged a fine co-op window for "Under Capricorn" with a local gas company. . . . JOHN BARBER, assistant manager of the Regal cinema, Chesterfield, promoted a window display for "The Hasty Heart" in cooperation with nursing services.

MANAGERS' ROUND TABLE, MARCH 18, 1950

Selling Approach

THREE CAME HOME—20th Century-Fox. A true story of one woman's personal experience . . . told the way it happened . . . where it happened . . . and how it happened. "He was always there . . . the threat . . . the danger . . . the master. Even before I could see him, I could feel his presence. Suddenly, I felt his arms, strong, rough, crude. I cried out, yet I knew there would be no answer." A shattering new experience for you, from the best-selling Book-of-the-Month and Reader's Digest sensation. Claudette Colbert in a Jap prison camp, with Sessue Hayakawa, returned from the silent films. Posters are not quite designed for cut-out use, but will serve. They hardly convey the terror or drama of this picture. Newspaper ad mats are better, with a choice of styles, but sufficient strength to sell this strong story. Some have excellent poster shots of action and excitement, not apparent in the posters. A set of teasers is largely type, but puts over the idea behind the film and arouses curiosity. Some theatres can do nicely with these teaser ads, but better follow up with one good smash, which the picture deserves. There is a good herald, which will key the campaign for most small situations. It gives you all the angles to follow in other advertising. We like such newspaper ad mats as Nos. 205 and 207, plus 301 and 403, if you can use the larger sizes. Pressbook gives you one specialized approach, ad mat No. 304, which has been prepared by experts to appeal to women's club members, Parent-Teacher, discussion clubs and radio forums. Aim for special tieups along these lines in whatever way you can, for it will pay off handsomely. Emphasize the true story angle, for this is real, and untold war experience. Make your engagement of the picture important, for you have an important picture to sell your patrons.

KEY TO THE CITY—Metro-Goldwyn-Mayer. It's Love and Laughs, and Laughs and Love. Gable on a fire engine. Gable in a free-for-all. Gable and a bubble dancer. Clark Gable and Loretta Young—they click like a key in a lock. Gable in the gayest role he's ever had, as a cocky, kidding, baby-kissing mayor, and Loretta is the baby he kisses. 24-sheet will make good cut-outs for marquee or lobby display. Other posters are more crowded but you'll get something out of them. There is no herald, but the pressbook suggests over-sized ad mat No. 406, which will enable you to print your own. You'll find No. L-301 good for the same purpose, and newspaper, as well. Good set of teaser ads, sells the "Key to the City" notion in advance, in teaser style. Nice way to start off a campaign. Other newspaper ad mats in various sizes are all about alike, with only one pose of two stars in the same clinch, throughout. Makes it easy to pick the size you want. A good publicity mat shows Marilyn Maxwell as an atom dancer and it will get attention. Another small publicity mat, No. I-C, shows her bubble dance costume to advantage. Still another publicity mat, headlined "Clark and Loretta In The Clink", has good value in free newspaper space. Exploitation stunts outlined in pressbook are pretty ordinary and won't inspire you too much. As a matter of fact, this is a lot better audience picture than the pressbook promises. Better get a preview of it yourself at a trade show or screening, for it will suggest its own stunts, which may be duplicated in many towns where His Honor the Mayor is a good hometown guy. Radio tieups offer chance for interviews and by-line writers can tell about interesting campaigns they've witnessed in municipal politics. Good lobby display is cut-out figure of Maxwell as bubble dancer plus display of balloons.

Submits Impressive Set of Tear Sheets

Peter Nepote, manager of the Arcadia theatre, Olney, Ill., submits a set of tear sheets from the *Olney Daily Mail* which constitute an impressive exhibit of his showmanship in the handling of "Battleground," in this downstate Illinois town of less than ten thousand population. A personal guarantee of the attraction, over his signature, and a variety of other display advertising, dominate these newspaper pages.



Omaha Hypos "King's Men"

Louise Cotter, publicist for the RKO Brandeis theatre, Omaha, concentrated heavily on window and library displays, record tieups and contests to hypo the engagement of "All the King's Men."



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



POSITIONS WANTED

PROJECTIONIST, THIRTEEN YEARS' EXPERIENCE. Sober, reliable. Available after April 15. BOX 2420, MOTION PICTURE HERALD.

MANAGER WITH LIFETIME EXPERIENCE theatre business, knows same thoroughly. Built, owned, managed many theatres; big business producer; never had failure. Single. Prefer Southern territory. Salary no object. T. W. WILLIAMS, General Delivery, West Palm Beach, Fla.

HOUSE MANAGER, AGE 33, NOW EMPLOYED by large chain but desires change. Experienced in exploitation, concession management, etc. Best references available. BOX 2430, MOTION PICTURE HERALD.

I CAN MAKE YOUR THEATRES PAY. EMPLOYED manager ten years' one circuit desires change. Experienced exploiter, advertiser, booker, stage shows, vaudeville, pictures, city and small towns. Seeking supervisory work five or more theatres. Go anywhere. Available usual notice. One year contract. Salary \$130. BOX 2427, MOTION PICTURE HERALD.

USED EQUIPMENT

FOR THE PREVIEW ROOM. REBUILT NAVY DeVry projectors, \$550. Pair. Renewed Navy DeVry amplifiers, \$65. Holms Educators, complete, \$600. Like new. MIDSTATE THEATRE SUPPLY, 1906 Thomas Ave., Fresno, Calif.

EQUAL TO NEW. HOLMES OR DEVRY 35 mm projector with 2000' magazine, sound single projector \$300, pair \$500. IDEAL FILM & SUPPLY CO., INC., 630 Ninth Ave., New York 19, N. Y.

THESE REBUILTS EQUAL NEW — HOLMES Educators \$550; Simplex Acme \$795; Simplex SP or Standard \$995—all dual equipments with 2000' magazines, lenses, amplifier, speaker, etc. 2 RCA Brenkert Eonarc L. 1 are lamps with Benwood-Linze 30A rectifiers, like new \$395. Available on Time Payments. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

EXHIBITORS! MAKE EVERY DOLLAR COUNT! Compare our offerings! E-7 mechanisms, rebuilt like new, \$1100 pair; Strong Intermediate high lamphouses, rebuilt, \$325 pair; electric 2 unit ticket machines, rebuilt, \$139.50; 3 unit \$169.50; Simplex rear shutter mechanisms, latest features, rebuilt, \$279.50; Neumade Dynamic rewinders \$7.95 set; DeVry XD projectors, complete, rebuilt, \$550. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

HELP WANTED

MANAGER FOR LARGE MODERN DRIVE-IN theatre to be completed shortly in large Southern city. Year around operation. State experience, age, reference, availability, family and salary expected in first letter. Write BOX 2425, MOTION PICTURE HERALD.

MANAGER WANTED FOR NEW DRIVE-IN AT Harrisburg, Pennsylvania. Booking and concession independently handled. State experience and salary desired. BOX 2431, MOTION PICTURE HERALD.

MANAGER FOR DRIVE-IN THEATRE. STATE experience, age, references, availability and salary in first letter. BOX 2432, MOTION PICTURE HERALD.

A NATIONALLY FAMOUS INDEPENDENT Eastern theatre chain is interested in a few outstanding theatre managers. If you would like to go with a substantial company where progress depends completely on your ability, this is your opportunity. All applications will be held in strictest confidence. If you would like an interview, please give your experience and other qualifications. Arrangements can be made to see you at your convenience. Apply BOX 2429, MOTION PICTURE HERALD.

SEATING

THEATRE CHAIRS. WE HAVE THEM. \$1.50 each and up. Also the finest in rebuilt chairs from \$2.75 each and up. Write us for photos and prices. BODELSON & COMPANY, BOX 324, Long Island City, New York.

NEED CHAIRS? HERE'S YOUR SPOT. 800 HEY-wood veneer back, squab seat, good condition, \$3.25; 1000 American panel back metal lined spring cushion, excellent \$4.95; 271 sturdy veneer folding chairs, \$2.95; 293 rebuilt panel back spring cushion, only \$4.95; 2000 late American 7-ply veneers, like new, \$5.25. Send for Chair Bulletin for complete list, S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

STUDIO EQUIPMENT

AKELEY AUDIO SINGLE SYSTEM CAMERA, with Mitchell viewfinder, Akeley soundhead, 5cm Tessar f2.7, 7.5cm Tessar f3.5, 15cm Tessar f3.5 lenses, Maurer recording amplifier, one 1000 magazine, Akeley Gyro tripod, one Western Electric mike, complete with all cables, batteries, tubes, accessory cases, in excellent condition, exceptional buy \$4,850. THE CAMERA MART, INC., 70 West 45th St., New York, N. Y.

EYEMO 71K CAMERAS LESS LENS, \$195; Mitchell standard camera, 3 lenses, excellent \$3,995; slapstick slates, \$9.95; film phonographs 1200 RPM, \$395; 35/16 optical reduction printer, \$1995; new Bridgematic automatic processors, \$1595; synchronous 35mm dubbing projectors, \$795; twin turret Eyemo, 6 fast lenses, motor, etc. \$1,095; 35mm recorders from \$695. Send for Catalog Sturclab. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

LOOKING FOR LIGHTING EQUIPMENT? FILM-craft studio close-outs—wonderful shape including bulb, harddoors, diffusers, rolling stand—5KW Seniors \$189.50; 2KW Juniors, \$104.50; Juniors less stands, \$87.50; hundreds other lights, dimmers, cables, plugs, etc. Background process projection outfit including 4 Selsyn motors, sound playback, lenses, screen, etc., worth \$15,000, rebuilt \$4,995; MR microphone boom with dolly, \$395. Send for Bulletin Filmli. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

NEW EQUIPMENT

METAL BOOTH TABLES \$29.50; 18" MAGAZINES uppers \$27.50; lowers \$31.50; rear shutters \$145 pair; aisle lights \$2.95; 15 ampere rectifier bulbs \$4.95; splicers \$3.95. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

NEW TOO? YESIREE! WITH COOPERATION of manufacturers S. O. S. has assembled latest booth equipments for theatres \$2950; drive-ins \$3950 actually 50% of market price! Time Deals and Trades Too! S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

SAVE AND BE SAFE. BUY FROM ESTABLISHED source—serving satisfied customers since 1926. Rectifier bulbs, 15 amp. \$4.95; 6 amp. \$2.95; Bell & Howell 35mm splicers \$3.95; carbon savers 77c; coin changers \$149.50; intercommunication telephones \$9.95 pair; crystal pickups \$1.75; marquee letters 35c up; beautiful stage settings \$277.50; wall and ceiling lighting fixtures 45% off. (Send for brochure.) S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

DRIVE-IN EQUIPMENT

DON'T BUY TOY SPEAKERS YOU'LL EVENTUALLY discard. For greater volume, better tone quality, your best bet is S.O.S. Co-op speakers. Buy sample pair for \$16, compare against any other. Be convinced! Complete 35mm dual high-intensity projection and sound outfit, from \$1,595; 14-2 underground cable \$47.13M. Write for details and Time Payment Plan. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

VENTILATING EQUIPMENT

PROMPT SHIPMENTS FANS, BLOWERS AND washers. Special! Complete 11000 cfm evaporative cooler \$395. S. O. S. CINEMA SUPPLY CORP., 604 West 52nd St., New York 19.

PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS. Photo-offset printing. CATO SHOW PRINTING CO., Cato, New York.

BUSINESS BOOSTERS

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS —2 colors—\$3.00 per thousand. PREMIUM PRODUCTIONS, 354 West 44th St., New York 18, N. Y.

COMIC BOOKS AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 4124 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

COMIC BOOKS PROVEN THE MOST SUCCESSFUL method of attracting the "small fry" to their Saturday matinees. Always large variety and latest popular titles. Sold on all newsstands at 10c; \$22.50 per 1000, F.O.B. New York City. DUMONT SALES, 15 Park Row, New York City.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

THEATRES

THEATRES FOR SALE. WRITE FOR LIST. THEATRE EXCHANGE, Fine Arts Bldg., Portland, Ore.

TWO-HUNDRED SEAT THEATRE FOR SALE. LANDOW, 108 Beachway, Keansburg, New Jersey.

SELL OR RENT THEATRE 50 MILES FROM New York City. Little cash necessary. Good proposition for experienced theatre man. BOX 2428, MOTION PICTURE HERALD.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

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Property Owners Protest Connecticut Drive-in

A group of Southington, Conn., property owners will appeal to the State Superior Court the granting of a State Police certificate of approval to James A. Holmes of Southington to build a drive-in theatre in

that town. Papers appealing State Police Commissioner Edward J. Hickey's decision, which granted to Mr. Holmes a certificate of approval to operate a drive-in theatre on the Meriden-Waterbury Road, will be filed by Joseph H. Thalberg of Southington, attorney for a group of property owners in the South End Section of Southington.

Fanchon & Marco House Admits Children Free

The Fanchon and Marco Fox theatre in St. Louis is making a special admissions offer to entire families by which all children under 12 are admitted free of charge with the purchase of two tickets for adults.

MOTION PICTURE HERALD, MARCH 18, 1950

THEATRE **SALES**



**THE MOVIE
BEST SELLERS IN
POPCORN AND
SOFT DRINKS**

**THE STUFF OF WHICH 1949
SNACK PROFITS WERE MADE**





ATTUNED TO PROFIT



THE SWEET MUSIC of bottle vending machines selling Coca-Cola is a prelude to new profits for smart exhibitors everywhere. Sales are automatic from only a few square feet of space. Patrons come back again and again to the theater where they find refreshment as well as entertainment. It will pay you to investigate. Address The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

FREE— **THEATRE SALES** **SERVICE**

Want information about any product named in this issue? Or about any other merchandise, machine or selling equipment? Just name the product or use the index number of the items you are interested in on the card below. No postage is necessary.

SALES ITEMS

Inquiry No.

1. Biscuits
3. Books
5. Candy
7. Cigarettes
9. Coffee
11. Cookies
13. Corn Twisters
15. Frozen Custard
17. Gum
19. Ice Cream
21. Novelties
23. Nuts
25. Popcorn
27. Potato Chips
29. Pretzels
31. Sodas
33. Soft Drinks — Bottle
35. Soft Drinks — Syrup

SALES EQUIPMENT

Inquiry No.

0. Butter Dispenser
 2. Counters or Showcases
 4. Popping Oil
 6. Drink Dispensers — Manual
 8. Popcorn Machines
 10. Popcorn Scoops
 12. Vending Carts
 14. Popcorn Boxes
 16. Trailer Stands
- Vending Machines For:
18. Biscuits
 20. Candy
 22. Coffee
 24. Soft Drinks
 26. Gum
 28. Ice Cream
 30. Nuts
 32. Popcorn

For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To THEATRE SALES Service Department:

Please have literature, prices, etc., sent to me as indicated by the following reference numbers:

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NAME

THEATRE or CIRCUIT

STREET ADDRESS

CITY STATE

THE SALES Merchandise and Sales Equipment listed on the preceding page is available from suppliers whose advertising and trade announcements have appeared in recent and current issues of this service section, including:

BEVERAGE DISPENSERS

Anderson & Wagner, Inc., 8701 S. Mettler St., Los Angeles 3, Cal.
Drincolator Corp., 342 Madison Ave., New York 17.

BUTTER DISPENSERS

C. Cretors & Co., 606 W. Cermak Rd., Chicago 16.

CANDY

Henry Heide, Inc., 313 Hudson Street, New York, New York.
Lamont, Corliss & Co., 60 Hudson St., New York City
Switzer's Licorice Company, 612 No. First Street, St. Louis 2, Mo.

COUNTERS OR SHOWCASES

Supurdisplay Incorporated, 233 East Erie Street, Milwaukee, Wis.

POPCORN

Badger Popcorn Company, Waterloo, Wisconsin.

POPCORN BOXES

Droll Theatre Supply Co., 925 W. Jackson Blvd., Chicago 7, Ill.

POPCORN MACHINES

C. Cretors & Company, 606 W. Cermak Rd., Chicago 16, Ill.
Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Missouri.

POPPING OIL

The Best Foods, Inc., 1 East 43rd Street, New York 17, New York.
C. F. Simonin's Sons, Inc., 2550 E. Tioga St., Philadelphia, Pa.

SOFT DRINKS

The Coca-Cola Company, 515 Madison Avenue, New York.
Canada Dry Ginger Ale, Inc., 100 East 42nd Street, New York

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FIRST CLASS
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NEW YORK, N. Y.

FRANKLY, I'M
CRAZY
FOR MAKING
THIS OFFER!



I'LL GIVE YOU

enough Cola syrup of your selection, Hires Root Beer Syrup and Orange Syrup to make 17,500 drinks!

I'LL GIVE YOU

17,500 paper cups to serve them in. At 10c a drink, your total take will be \$1750.00!

I'LL GIVE YOU

a brand new, super deluxe Drincolorator *three drink* dispenser that gives ice cold, well-mixed, carbonated (and non-carbonated) drinks with jet-like speed. *This amazing, new machine sells through ordinary channels for \$1185.00 cash!*

YOU DON'T GIVE ME A PENNY OF YOUR OWN MONEY!

● When I send you this profitable package, you simply send me at the end of each month, the receipts you collect. When I receive \$1185.00 (the cost of the Drincolorator) you start keeping the receipts from there on! You make \$565 additional profit from the original syrup I gave you!

● And you go on making untold thousands of dollars as long as you're in business! What's more, you own the machine—and all the money you make on it—for keeps!

● Also, special Drive-In Model, two drink, 1,000-drink capacity, \$685.00; three drink, 1,500-drink capacity, \$785.00, available under the same terms!

Herb Korboly

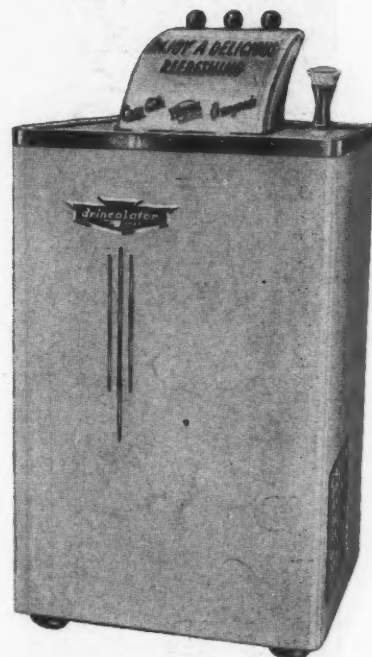
WRITE TODAY BEFORE I'M PUT AWAY!

Send me all information on how I can get my 3 drink Drincolorator right away!

Name

Address City

Send to: DRINCOLORATOR CORP., 342 Madison Ave., N. Y. 17, N. Y. T. S.



The Sensational NEW 3 DRINK DISPENSER Built and Engineered for SHOWMEN.

NOW a 1500-drink capacity, three flavor Drincolorator (2 Carbonated, 1 Non-Carbonated) that merchandises and sell thru LIGHT-COLOR-MOTION.

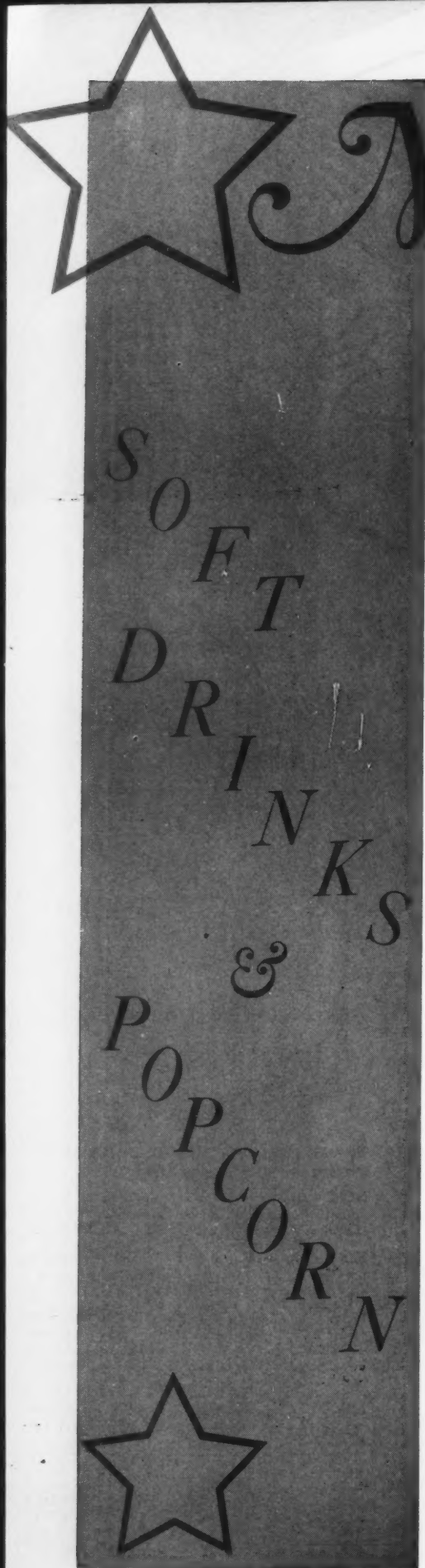
NOW a high-speed carbonator that can constantly produce at the rate of 100 gallons per hour—60 drinks per minute, ONE EVERY SECOND.

NOW every drink beginning with the first, PERFECTLY CHILLED AND MIXED. Counter high 42" - 28" deep - 26 1/2" wide. Dispenses any size drink. Fully self-contained, just hook up to water and electricity.

Immediate delivery guaranteed! Get yours now, just in time for the big Spring and Summer soft drink business!



"Pays for Itself While It Pays You!"



Movie Best Sellers

THAT the sale of popcorn, soft drinks, ice cream and miscellaneous other items of refreshment is increasing in the theatres of the nation is demonstrated in this second phase of the second annual Motion Picture Herald-Theatre sales survey of the Movie Best Sellers.

Each year the exhibitors of the country, both circuit and independent operators, are growing in awareness of the magic touch of catering to the desire of their patrons for something a bit extra with their screen fare.

The ballots indicate increased appreciation of the value of theatre sales items to the profit side of theatre operation's ledger.

Most significant is this:

Carry Sales Items	95.9%
Sell Popcorn	93.4%
Sell Soft Drinks	67.1%
Sell Nuts	30.2%
Sell Ice Cream	29.2%
Sell other items	23.6%

In the Popcorn department the preponderance of theatres selling it also make it themselves, as witness:

Make it	91%
Use Warmer	7%
Make it and Use Warmer	2%

According to the Department of Agriculture vast acreages have been devoted to raising popcorn in the years since the war and the statisticians agree that the increased market for the crop can be traced in large part to sales in the theatres. The exhibitor may not know his customer's likes or dislikes in pictures but he knows what pleases him in the matter of viands.

And listen to this:

"Popcorn accounted for 83 per cent of net profits in 1949, that is in the first eleven months."

"I make my own ice cream. A top seller."

"We have made and sold popcorn in our theatres for the past 35 years."

The sale of soft drinks takes several

THE WINNERS

(Soft Drinks)

COCA-COLA

CANADA DRY

HIRES

ORANGE CRUSH

SEVEN UP

MISSION ORANGE

PEPSI COLA

DR. PEPPER

GRAPETTE

forms. The method of sale is indicated percentage-wise, as follows:

By automatic machine	32%
Over counter, including draft arm dispensers and bottle into cup ..	62%
Have both machine and over counter facilities in the theatre	3%
Have complete fountain facilities ..	3%

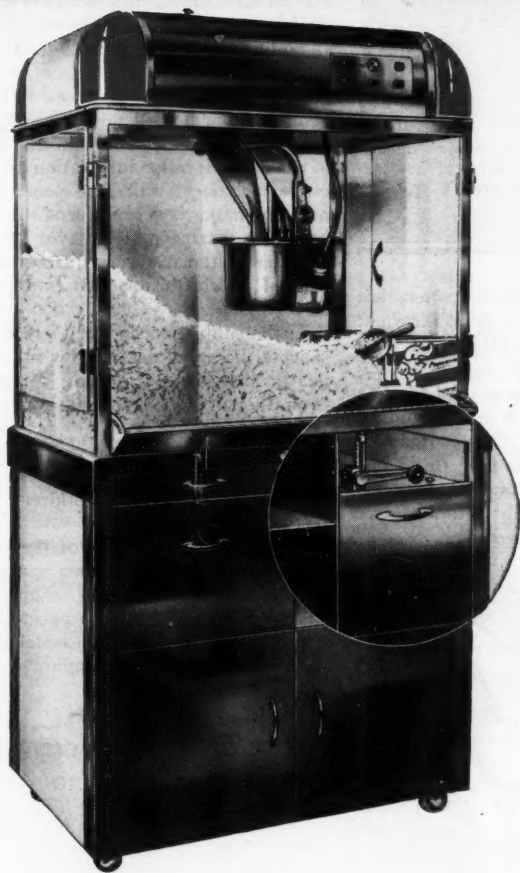
Many exhibitors held out for a long time against selling bottled drinks in their theatres because of the matter of empty bottles in the aisles and among the seats. The cup dispensing machine solved that problem for many and others, seeing the profits, lost their prejudice even for bottles. Here's the way the sales break down:

Bottle	24%
Cup	64%
Fountain or both cup and bottle ..	12%

Popcorn and soft drinks continue to be among the most popular of the perennial favorites at the refreshment counters of the theatres of the nation. That they will retain that position in the taste-favor of the patron appears certain.



ONLY *Manley* BUILDS THE ARISTOCRAT OF POPCORN MACHINES



It's the Aristocrat because it's the leader! Watch its big-popping kettle — you can't match it anywhere for profit production. See its automatic seasoning system which eliminates guess work. It meters seasoning to the kettle — exactly the right amount for best taste — no waste, maximum profits.

MANLEY HAS THE LOOKS

Look at its sleek, modern beauty, its cream-colored panels and red trim, so easily cleaned with a swipe of the cloth — no other machine approaches it for flashy good looks. This eye-appeal means buy-appeal. It's an unbeatable combination — beauty, ease of operation, great profit potential.

MANLEY HELPS YOU

Because Manley surveys the market, finds out what theaters need and then builds a machine that tops them all, fills *every* requirement for theater operation. No wonder it's called the Aristocrat of popcorn machines.

ONLY *Manley* GIVES YOU THE COMPLETE POPCORN PROFIT PACKAGE

You're wise three ways to buy Manley's complete popcorn line. First — more money from the profit-popping kettles in Manley Machines. Second — more volume from Manley supplies: pedigreed corn, super-refined seasoning, quick-dissolving salt, special bags and boxes. Third — more customers from Manley's national advertising in the Saturday Evening Post, Life, Good Housekeeping, Better Homes & Gardens, Collier's, and Ladies' Home Journal. You'll need all three — get all three from Manley.

Manley, Inc.
BURCH MFG. CO.

GENERAL OFFICES:
1920 Wyandotte Street, Kansas City 8, Missouri

"THE BIGGEST NAME IN POPCORN!"

SALES
and
SERVICE
OFFICES

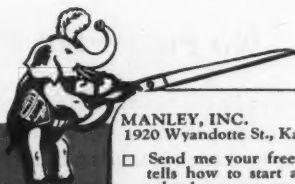
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MANLEY, INC. MPH 3-18-50
1920 Wyandotte St., Kansas City 8, Mo.

- ☐ Send me your free 64 page book which tells how to start and how to operate a school popcorn program.
- ☐ Have your representative call.

Your Name.....

Business Name.....

Address.....

City..... Zone..... State.....

MERCHANDISING MASTERS



Merchandising heads of National Theatres as they attended the circuit's recent annual meeting in Los Angeles. Left to right: Andy Krappman and Victor Adams, both of Los Angeles; Lowell Parmentier, Seattle; Press Woods, Denver; Frank Bamford, Kansas City, Mo.; Mel Glantz, Denver, and Clarence Poots, San Francisco.

Dunmore Announces New Bak-Pak Dispensing Unit

Dunmore, Inc., distributors of beverage dispensing systems, has announced from its headquarters in Cleveland that its new Bak-Pak unit is ready for distribution. Designed to be carried on the back, the unit holds 50 six-ounce mixed drinks and when completely full weighs less than 40 pounds. They will dispense any crushed fruit, car-

bonated or mixed syrup drink, coffee, hot broth or hot chocolate. The drinks are put into the Bak-Pak at approximately 34° and dispensed at a temperature not exceeding 36° after a three or four hour stand. The two-pound pressure on top of the mixed syrup drink helps keep the carbonation and assures fast operation. The time to fill one six-ounce cup is three seconds, which, the company claims, is two to three times faster than can be done in bottle vending.

Report Sales Are Booming In Canada

Theatre sales are increasing rapidly in Canada.

Exhibitors in the eastern provinces of Canada have become so enthused over the sales prospects of carbonated beverages, via the nickel-operated machines, that installations are being made in scores of theatres. In addition more are planned for the coming months.

Even during the winter months, the demand for the bottled pop in theatre lobbies is reported good. Where insufficient space is available for the installation of the beverage machines, walls are penetrated. The non-automatic beverage vending machines have lost their appeal in favor of the coin-operated automatic equipment, the appearance of which, theatre men claim, is a sales asset.

In the confectionery line there has been a sharply increased demand for candy bars in nearly all eastern Canadian theatre lobbies even though chocolate and nut bars have been reduced in weight since the retail price was cut from seven to five cents. Represented in this increased purchasing have been adults as well as children, according to theatre operators.

Despite the restoration of the nickel bar, there is a satisfactory demand for the new dime bar of much larger size, as well as for the 10-cent cellophane packages of candies of various kinds. Chocolates in 35-cent bags are also continuing to sell well in the lobbies.

Bert Company Offers Snow Cone Machine

The Bert company of Dallas, Tex., has available an electric automatic snow cone machine. The machine shaves ice into snow cones and a recipe for special syrups is available upon request. The whole unit stands from 40½ to 54½ inches high, 21 inches wide and 18 inches deep. It weighs 130 pounds and holds 12½ pounds of ice. The cost of the entire snow cone to make is from 1¼ to 1½ cents and the Burt company points out that many situations are selling these items for 10 cents each, for an obviously big profit.

Mills Introduces New Custard, Ice Cream Unit

A new refrigerated cabinet model continuous custard and batch ice cream machine has been introduced by Mills Industries, Inc., Chicago. The unit features an automatic dial control, functional simple design and low price. Making both continuous custard and regular batch ice cream, it assures year-round profits, the company says. It has a capacity of up to 30 gallons an hour.

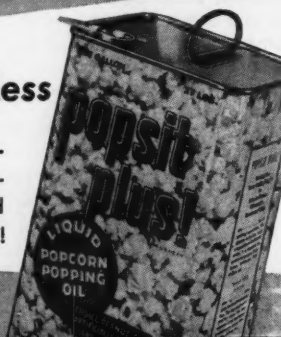
WHAT MAKES
popsit plus
 America's Largest
 Selling Popcorn Oil
IN WINTER WEATHER—IT POURS!

No Fuss—No Mess

POPSIT PLUS is always liquid at indoor temperatures . . . no pre-heating, no scooping, no splattering . . . just pour into the measuring cup and pop the sellin'est corn you've ever tasted!

Simonin of Philadelphia

POPPING OIL SPECIALISTS TO THE NATION



Coca-Cola 1949 Profit Up to \$35,990,927

The annual report of the Coca-Cola Company and its subsidiaries, issued to stockholders last week, shows 1949's net profit at \$35,990,927 after taxes, Class A dividends and all charges. The profit is equivalent to \$8.76 a share on the 4,108,838 common shares and compares with \$33,794,170 or \$8.22 a common share in the previous year.

For the final quarter of last year the company's net profit amounted to \$6,095,072, or \$1.49 a common share, while the net for the last three months of 1948 was \$5,574,073, or \$1.36 a share.

Directors have declared the regular quarterly dividend of \$1 on the common stock, payable April 1. The board also announced that the company's offer to issue one share of common stock in exchange for three shares of the Class A stock has been accepted by holders of more than 78 per cent of the Class A stock outstanding at the beginning of the exchange period. The period during which Class A stock may be exchanged for common stock was extended to May 3, 1950.

Blake Seattle Manager

The ABC Vending Corporation has announced the appointment of Phil W. Blake as Seattle manager for the Northwest Automatic Candy Corporation. Mr. Blake was formerly with B. F. Shearer & Company.

INVITE-A-BITE



The Nestlé's chocolate company has announced a new five-cent peanut bar. Taking as a basis, the success of their Crunch Bar blend of Nestlé's Milk Chocolate and crisped rice, the company in its new bar is using Spanish peanuts. Packaged in a wrapping of blue, white and yellow the new peanut bar is displayed in a special carton which asks the inviting and direct question, "Like Peanuts?" The company feels that the new bar will become as successful as its other nationally known and advertised products.

National Vendors Wins Association Plaque

National Vendors, Inc., of St. Louis has been awarded a commendatory plaque by the National Automatic Merchandising Association as the firm whose sales representatives brought in the greatest number of new members to the NAMA during the past year.

The membership drive was conducted by the sales representative division of the NAMA and the machinery manufacturers' branch of the division, which embraces 30 firms.

Presentation of the plaque was made in St. Louis by Laurie L. Cavanaugh of Chicago, director of member and public relations for the association. A. F. Diederich, vice-president and general manager of National Vendors, received the award for his firm.

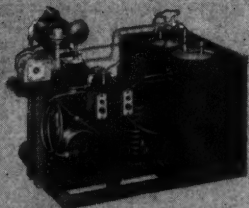
Standard Changes Name

Standard Candies, Inc., Boston, Mass., has changed its name to the American Theatre Supply Corporation. The company's offices are now located at 78 Broadway instead of 70 Broadway.

Rouse Leaves Odeon

Andrew Rouse, manager of the confectionery division of Odeon Theatres of Canada, has announced his resignation in Toronto. He is joining a retailing organization.

For Larger Capacity Drive In's



REMOTE TYPE PRE-COOLING AND CARBONATING MACHINE
Designed To Meet The Requirements of Twenty Minute Intermission Periods

- **CAPACITY** — 960 six ounce drinks (480 carbonated and 480 plain water).
- **DISPENSERS** — Up to four independent two faucet dispensers* conveniently located around service counter can be operated from each remote carbonating machine.
- **LOW ORIGINAL INVESTMENT COST** — This type of installation will save more than one-quarter the cost of individual self contained dispensers.

DISPENSER
(Remote Type)

*One carbonated and one plain water faucet on each dispenser.



Everfrost

CARBONATORS AND DRINK DISPENSERS FOR THEATRES

Lower Temperature Drinks

Higher Carbonation

Because

Syrup is held at lower than 32° temperature

Water is pre-cooled before carbonating

No Ice Required

Fastest Possible Service

For Drive In's and Theatre Lobbies



THE EVERFROST SODA BAR creates those impulse sales that mean extra profit to you. Completely self-contained, it can be placed in any convenient location in your theatre. Merely attach the water inlet and gas lines and plug into an electrical outlet. Supplies either two or three sweet or carbonated beverages chilled to a perfect drinking temperature. Attractive red or white dulux finish.

Write today for complete information

ANDERSON & WAGNER INC.

8701 South Mettler Street • Los Angeles 3, Calif.

50 YEARS A-SELLING



The newest 24-sheet outdoor advertising color poster for the Heide Candy Company ties the mid-century anniversary of New York's most nostalgic ditty, "The Sidewalks of New York," to the Heide Assorted Jujubes and Licorice Pastilles, both of which have been on the market for more than 50 years.

Soft Drink Bottlers Ask Sugar Quota Rise

Last week in Washington the soft drink bottlers urged Secretary of Agriculture Brannan to increase the 1950 sugar quota to "fulfill the pledge of protection for the welfare of sugar consumers" made by the 1948 Sugar Act.

John J. Riley, secretary of the American Bottlers of Carbonated Beverages, said that otherwise "the steadily growing American population will be kept in a strait jacket which has already forced our per capita supply of sugar to a point considerably be-

low consumption during the depression years." Mr. Brannan had set the 1950 quota at 7,500,000 tons, based on expected consumption.

The soft drink bottlers want that amount increased because it would lower the cost of the sugar they buy for their products.

NEAT, COMPACT



Neat and compact is the vending operation at the Ohio theatre in Norwood, Ohio, operated by Ralph P. Erlick, Jr. Mounds, Mars products and Hershey candy bars, selling in the five to 11-cent bracket, are Mr. Erlick's staple products. He also makes his own popcorn, which is displayed and sold through the clean, shining warmer shown above. Coca-Cola is the beverage carried at the stand.

Drincolator Offers New Dispenser

The Drincolator Corp., New York, is currently introducing its new three-drink dispenser especially designed and built for theatre use. The unit has a 1,500-drink capacity, providing two carbonated and one non-carbonated beverage.

Attracting sales through a display of light, color and motion, the dispensing unit has a high speed carbonator that can produce at the rate of 100 gallons an hour or 60 drinks per minute. Colorful and attractive, the machine measures 42 inches high, 28 inches deep and 26½ inches wide. It will dispense any size drink and is fully self-contained in that all the exhibitor has to do is attach the water and electricity to the dispenser and it is ready for operation.

As part of its sales promotion program Drincolator's guaranteeing immediate delivery in time for the spring and summer soft drink business. The unit sells for \$1,185 but the company provides with the initial order enough cola syrup, Hires root beer syrup and orange syrup to make 17,500 drinks. They point out that at 10 cents a drink the total take from the first full filling will be \$1,750.

Cash payments in advance are not required. The purchaser simply sends the company its monthly receipts until the purchase price is paid off.

The Drincolator Corporation also has special dispensing units for drive-in theatres. The two-drink, 1,000-cup capacity unit sells for \$685; the three-drink, 1,500-cup unit is \$785 and both are available under the same terms as the larger model.

Sweetser Vice-President Of Huyler Candy Co.

George T. Sweetser has been elected vice-president in charge of sales and a director of Huyler's candy company, it has been announced by Robert T. Rinear, president. Mr. Sweetser, formerly publisher of *Esquire* magazine and vice-president and director of Esquire, Inc., succeeds John S. Swersey, who had been executive vice-president for a number of years.

Also announced at the same time was the election of Paul R. Boyd, vice-president in charge of retail stores, as a director of the company.

Prior to his association with Esquire, Mr. Sweetser was president of his own advertising agency, Sweetser, Byrne & Harrington.

Study RKO Operation

Executives of the Berlo Vending Company were in New York last week from Cleveland and Cincinnati, as guests of Lee Koken, who is head of the RKO Circuit vending department, and with him studied the circuit's vending operations.



BOOST YOUR SALES

with Cretors'

**Hollywood
BUTTER
DISPENSER**



Butter Makes Popcorn Better!
Dispenses accurately measured amount of liquid butter. Stainless steel construction. Easy to clean. Thermostatically controlled heating unit holds 4 lbs. of melted butter.

C. CRETORS & CO.

606 W. Cermak Rd., Chicago 16

5-Cent Candy Bar Is Seen Here to Stay

The present indications are that the five-cent candy bar is here to stay, despite economic pressure, V. H. Gies, vice-president of Mars, Inc., said last week at a candy industry meeting at the Hotel Statler in New York.

"Although many industry members might think such a move justified," he said, "I do not think the public can expect any general trend away from the five-cent bars toward 10-cent bars in the immediate future."

Represents Manufacturers

Last week's meeting was held by the Council on Candy of the National Confections Association to discuss problems within the industry. The council represents most of the largest candy producers and manufacturers in the country.

Increasing the price of candy bars is not the solution to narrowing profits in production, Mr. Gies said. Over a period of many years the public has become used to paying five cents for gum and candy and it would take a great amount of education to change this, he added.

Paul M. Beich, president of Paul F. Beich Company, Bloomington, Ill., another large candy manufacturing plant, declared that the way to get more volume is through keeping up quality.

"Conditions have grown increasingly competitive," he pointed out. "The only possible way to increase sales is by maintaining the highest quality standards. Producers who fail to do so will soon see their sales fading."

In answer to the various reports within the candy industry that various large jobbers have been exerting pressure on producers to ease prices, it was pointed out at the meeting that such a move could only result in cutting quality and thereby injuring the industry as a whole.

Convention June 4-8

At the meeting it was announced that Irving C. Shaffer, secretary of Just Born, a candy producing company in Bethlehem, Pa., had been named general convention chairman for the association's convention, which is to be held June 4 through 8 at the Waldorf-Astoria Hotel in New York.

Mr. Shaffer said that because of the current situation the need for more modern machinery will be stressed at the convention, with emphasis on matters of sanitation. All phases of manufacturing and selling will also be discussed.

Theodore Stempfel, vice-president of E. J. Brach & Sons, said that material costs had tripled since 1940, but despite this the public was now getting the greatest value in the industry's history.

AN EYE-GRABBER



Switzer's Licorice Company, St. Louis, has introduced a new display carton, above, after three months of testing. Printed in eye-catching yellow and black, the carton can be adjusted into a space-saving, 24-package counter display. The Switzer's bars are "terraced" to provide the best display. Switzer's is now advertised nationally with heavy concentrations in major candy markets through the most extensive advertising campaign in the company's history.

Haight Joins Butterfield As Head of Theatre Sales

Loyal Haight, former head of concessions for Paramount theatres outside of New York, has joined the Butterfield Circuit in Michigan. He will also handle that circuit's theatre sales department.

The appointment was confirmed by M. F. Gowthorpe, president of Butterfield Theatres of Michigan, Inc. Mr. Gowthorpe would neither confirm nor deny reports that the move indicated an expansion in the vending field of the circuit's 113 theatres in lower Michigan.

Some of the circuit's outlets, particularly in Detroit, have small theatre sales installations at the present time but the Butterfield department in that field is not greatly developed.

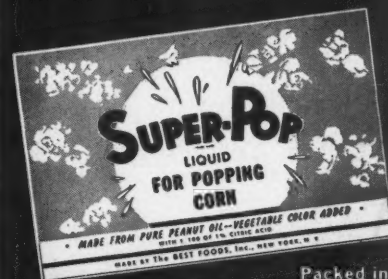
Poblocki Has Snack-Kar For Drive-In Theatres

Poblocki and Sons Company, Milwaukee, has developed a Snack-Kar, a mobile refreshment stand designed for drive-in theatres and other outdoor operations. Termed "a self-contained business on wheels," the unit has a capacity for 135 drinks, 280 packages of popcorn, 365 hot dogs, 288 ice cream bars, 150 bags of peanuts, and 150 boxes of Cracker-Jack. The company says that the total payroll for the mobile unit is \$147.55. It is made of steel, is fully insulated and has a built-in lighting system to facilitate operations during the evening and night hours in darkened areas.

DEPENDABLE PERFORMANCE IN POPPING OILS



Packed in 50-lb. pails and drums



Packed in 38-lb. pails and drums

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Paramount

FACTS ABOUT *Crosby* AND

Riding High



Why

YOU SHOULD BOOK IT...

Paramount's goal in making this picture was to raise Crosby's boxoffice worth to an all-time high. We've coupled his talents with Capra's—framed both talents in a fine Mark Hellinger story—and set it all to Bing's very best score of songs which include the smash tunes "Sunshine Cake" and "We've Got A Sure Thing."

How

YOU SHOULD SELL IT....

A majority of the trade press as well as leading national magazines rate this "Bing's best picture in several years." You can confidently pass this promise on. To get the best out of this fine boxoffice merchandise you should play it during the Easter holidays. If not then, your top preferred playing time should be reserved for it.

Frank Capra's "RIDING HIGH" starring BING CROSBY • Coleen Gray • Charles Bickford • Frances Gifford with William Demarest • Raymond Walburn • James Gleason • Ward Bond • Clarence Muse • Percy Kilbride • Harry Davenport • Produced and Directed by Frank Capra • Screenplay by Robert Riskin • Additional Dialogue by Melville Shavelson and Jack Rose • Based on a Story by Mark Hellinger • New Songs: Lyrics by Johnny Burke • Music by James Van Heusen

The Product Digest

The Big Hangover

MGM—Comedy with a Purpose

Norman Krasna, the screenwriter-playwright whose trademark has been light comedy, deftly displays his humorous wares in the writing, direction and production of this story about a young veteran with an anti-drink psychosis and a penchant for legal justice.

But in so doing, Krasna goes far beyond the realm of comedy and comes up with a film enriched by several outstanding dramatic scenes and an honest presentation of the good and the bad, the fairness and the prejudice, to be found in the human species, homo Americanus. The picture promises top grosses in any location.

Geared for the export market as well as the domestic, "The Big Hangover" may have its most eloquent line in the tag showing the MGM lion and reading, "Made in Hollywood, USA." It is indeed American for a young man of moderate means to finish valedictorian of his graduating law class, and it's not too unfamiliar for him to be honored with acceptance by the leading law firm of a city. The fact that he winds up rejecting this opportunity, and risking the love of the boss' daughter, because he can't stomach the firm's position on refusing a Chinese family residence in the fancy apartment house of a client—that may come as a surprise to the foreign and domestic critics of Hollywood and its interpretation of the American scene.

Its only weakness a little overemphasis via cork-sniffing binges and a talking dog, on the drink allergy (caused by the veteran having been immersed in monastery brandy up to his chin during a bombing in France), "The Big Hangover" far transcends its title and comedy premise, thanks to the Krasna gifts and excellent performances by Van Johnson, Elizabeth Taylor, Percy Waram, Gene Lockhart and Edgar Buchanan. To Leon Ames goes credit for a magnificent bit of subdued drama as he, in the role of a city attorney, answers embryo barrister Van Johnson's charge of toadying to a dinner table full of corporation lawyers.

Reviewed at Egyptian theatre in Hollywood.
Reviewer's Rating: Excellent.—LEO SIMON.

Release date, May, 1950. Running time, 82 minutes.
PCA No. 14167. General audience classification.

David Maldon.....	Van Johnson
Mary Belney.....	Elizabeth Taylor
John Belney.....	Percy Waram
Martha Belney.....	Fay Holden
Carl Bellcap.....	Leon Ames
Uncle Fred Mahoney.....	Edgar Buchanan
Selena Royle, Gene Lockhart, Rosemary De Camp, Phillip Ahn, Gordon Richards, Matt Moore, Pierre Watkin, Russell Hicks	

The Golden Twenties

RKO—March of Time—The Glorious Past

Chances are that this hour-long look back at those happy and hectic days of the twenties will click overwhelmingly at the box office. Cleverly

edited and skillfully presented, the picture should appeal to old and young everywhere.

Exhibitors, taking advantage of the general trend in books, plays and songs, should find it to their profit to give "The Golden Twenties" their special attention. It combines in its short running time a wealth of stimulating and informative material that spells out excellent entertainment.

In these turbulent days it would appear that people like to turn back to the not-too-distant past, to the era of Prohibition with its exciting headlines, to the days when Gertrude Ederle and Lindbergh rode through showers of ticker-tape and the frenzied acclaim of New York's multitudes, when Lillian Russell, Harry Lauder, Irene Castle and Rudolph Valentino rode the crest of their fame and when George Gershwin's scintillating rhythms first stirred jazz-conscious America.

They're all in this picture—and many others. Some are still in the news. Others already belong to history and still others have joined the ranks of unknowns. They all live again in this March of Time-produced semi-documentary feature which is a Koming Films presentation. Richard de Rochemont was the producer with Samuel W. Bryant assistant producer.

The title of the picture has an appendix, "A Chronicle of America's Jazz Age." That is exactly what the producers achieved—a living, vivid history that sparkles with many flashes of remembrance and touches of sentimentality. Nostalgia is its keynote.

To tell the story the producers created a clever frame. A youngster has to write a paper and goes to the library for material. There he is advised by an older man to pick a book on the twenties and study it. Frederick L. Allen, Robert Q. Lewis, Allen Prescott, Red Barber and Elmer Davis—all well known commentators—each narrates the portion of the film devoted to his special field. Most of the shots are from newsreels of the period and many are thrilling in their realism. Old-time songs such as "Memories of You," "Moon Over Miami" and "The Sheik of Araby" are on the sound-track.

Among the personalities shown are Harry Houdini, Gallagher and Shean, Knute Rockne, Ben Egan, Zack Wheat, Anna Pavlova, Al Jolson, Helen Morgan, Greta Garbo, Alvin York, Paderewski, Rudy Vallee (singing with his band), Madame Curie, Thomas Edison, Carry Nation, Peggy Hopkins Joyce, Clarence Darrow, Sacco & Vanzetti, Andrew Mellon, Eugene V. Debs, Jimmy Walker and Samuel Gompers.

Seen at a New York screening room.
Reviewer's Rating: Excellent.—FRED HIFT.

Release date, April, 1950. Running time, 68 minutes.
PCA No. 14433. General audience classification.

SHOWMEN'S REVIEWS
SHORT SUBJECTS CHART
SHORT SUBJECTS
THE RELEASE CHART

Singing Guns

Republic—Vaughn Monroe's Debut

Abe Lyman and R. G. Springsteen, producer and director, respectively, of this film, have gone to considerable trouble to make this one of the more important additions to Republic's schedule of Westerns. To do this, they gathered into the fold Vaughn Monroe, the singer, who makes his feature debut in "Singing Guns"; surrounded him by a cast of important players like Ella Raines, Walter Brennan, Ward Bond and Jeff Corey; added some singable western tunes for Monroe, the most important of which is "Mule Train," which swept the country not so long ago, and wrapped the whole thing up in Trucolor, giving plenty of chance for some decidedly impressive outdoor camera work.

The result is a picture that can't fail to click with the hordes of Western action fans of all ages and in all situations; the followers of Monroe, and those who enjoy the work of such accomplished featured players as those mentioned. Exploitation-wise, "Singing Guns" is a natural. It has strong names for the marquee and Grade A publicity and exploitation fodder in Monroe, Miss Raines and the song, "Mule Train."

The picture itself lives up to the effort put into it. Here is the story of Monroe, renegade and outlaw, who is on a gold-stealing spree because of the way the big companies have jumped his claims. He shoots Bond, the sheriff following him, but instead of leaving him to die, takes him to Walter Brennan, a doctor, who recognizes the outlaw but changes his appearance in the hope of helping him go straight.

Monroe, unrecognized now, is offered the sheriff's job until the latter is on his feet again, becomes very popular with the townspeople, and is biding his time until he can make one more haul. Complications enter, meanwhile, in the form of Miss Raines, a cafe singer, and after plenty of action, shooting, fighting and a few humorous touches, Monroe finally squares himself with the law.

The producer and director have avoided the temptation to make this an ordinary musical Western, and although the story is somewhat on the serious side, it follows through to the proper conclusion.

Monroe turns in a surprisingly competent job and looks at home in the western atmosphere. This picture points him up as a good bet for future pictures. Miss Raines complements Monroe nicely, being easy to look at and showing up with a beautiful new costume in almost every sequence. Brennan, Bond and Corey, as a heavy, give that extra feeling of importance to their parts. Monroe's songs are pleasantly delivered and never interfere with the action. The screenplay is by Dorrell and Stuart McGowan.

Reviewed at the Republic screening room in
(Continued on page 231)

SHORT SUBJECTS CHART

index to reviews, synopses

Prod. No.	Title	Rel. Date	P.D. Page
COLUMBIA			
ALL-STAR COMEDIES			
2411	Waiting in the Lurch (15%)	9-8-49	115
2421	Super Wolf (16)	10-13-49	171
2422	What Happen? (16½)	11-10-49	171
2412	Let Down Your Aerial (17)	11-17-49	190
2423	French Fried Frolic (16½)	12-8-49	191
2413	His Baiting Beauty (16)	11-12-50	198
2414	Hold That Monkey (16½)	2-16-50	191
2415	Dizzy Yardbird (16½)	3-9-50	191
2415	Marinated Mariner (16)	3-30-50	191

JOLLY FROLICS (color)			
2501	Ragtime Bear (7)	9-29-49	135
2502	Punchy de Leon (8½)	1-12-50	191
2503	Spellbound Hound (7½)	3-16-50	191

FILM NOVELTIES			
2901	Yukon Canada (10)	12-22-49	191

COMEDY FAVORITES (Reissues)			
2431	Three Blonde Mice (16)	9-29-49	190
2432	The Spook Speaks (16)	10-29-49	155
2433	Love in Gloom (16)	12-15-49	191
2434	Calling All Curtains (16)	2-9-50	223

STOOGIE COMEDIES			
2401	Malice in the Palace (16)	9-1-49	107
2402	Vagabond Loafers (16)	10-6-49	155
2403	Dunked in the Deep (17)	11-3-49	190
2404	Punchy Cowpunchers (17)	1-3-50	207
2405	Hugs and Mugs (17)	1-5-50	223
2406	Deputy Dicks (15½)	3-2-50	191

COLOR FAVORITES (Reissues)			
2601	The Foxy Pup (7)	9-1-49	115
2602	Window Shopping (7½)	10-6-49	190
2603	Happy Tots (7)	11-3-49	171
2604	Hollywood Sweetcakes (8)	12-1-49	191
2605	Poor Elmer (8)	12-29-49	191
2606	Ye Olde Swap Shoppe (8)	1-19-50	207
2607	Kangaroo Kid (7½)	2-2-50	223
2608	Tom Thumb's Brother (7)	3-23-50	191

CANDID MICROPHONE			
2551	Candid Microphone No. 1 (9)	10-27-49	191
2552	Candid Microphone No. 2 (11)	12-29-49	191
2553	Candid Microphone No. 3 (10½)	2-23-50	191

THE MOVIES AND YOU			
2999	The Sound Man (10)	1-19-50	207

CAVALCADE OF BROADWAY			
2651	Cafe Society (11)	11-17-49	171
2652	Blue Angel (10½)	1-26-50	223

THRILLS OF MUSIC			
2952	Miquelito Valdez & Orch. (10)	9-22-49	190
2951	Ina Ray Hutton (9)	1-5-50	190

SCREEN SNAPSHOTS			
2851	Spin That Platter (11)	9-15-49	155
2852	Motion Picture Mothers Inc. (9)	10-13-49	207
2853	Hollywood Rodeo (9½)	11-17-49	190
2854	Disc Jockeys U.S.A. (10)	12-15-49	191
2855	The Great Showman (10)	1-26-50	223
2856	It Was Only Yesterday (10)	3-8-50	191

WORLD OF SPORTS			
2801	Hercules Wizard (9)	9-22-49	155
2802	Winter Capers (9)	10-27-49	171
2803	World Champion Hell Drivers (9½)	11-24-49	191
2804	Racing Headliners (8½)	1-5-50	191
2805	King Archer (9)	2-23-50	191
2806	The Rascal's Match of the Century (9)	3-30-50	191

M-G-M			
FITZPATRICK TRAVELTALKS (Color)			
T-111	From Liverpool to Stratford (8)	9-10-49	43
T-112	Glimpses of Old England (9)	10-8-49	115
T-113	In Old Amsterdam (8)	11-12-49	171
T-114	A Week Bit of Scotland (10)	12-17-49	191
T-115	Land of Tradition (9)	1-21-50	191
T-116	Colorful Holland (9)	3-4-50	191

PETE SMITH SPECIALTIES			
9-151	Water Trick (10)	11-5-49	139
9-152	How Come (10)	11-19-49	146
9-153	We Can Dream, Can't We? (8)	12-3-49	191
9-154	Sports Oddities (8)	12-31-49	191
9-155	Pest Control (8)	1-14-50	191
9-156	Crashing the Movies (8)	1-28-50	191

M-G-M TECHNICOLOR CARTOONS			
W-131	Cat and the Mermouse (9)	9-3-49	50
W-132	Little Rural Riding Hood (6)	9-17-49	115

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor. (R) Indicates a reissue. (For full listing of subjects in the 1948-49 season, see pages 4734-4735, issue of August 27, 1949.)

Prod. No.	Title	Rel. Date	P.D. Page
W-133	Love That Pup (6)	10-1-49	115
W-134	Jerry's Diary (7)	10-22-49	139
W-135	Out-Foxed (8)	11-5-49	139
W-136	Tennis Chumps (7)	12-10-49	191
W-137	Counterfeit Cat (7)	12-24-49	191
W-138	Little Quacker (7)	1-7-50	191
W-139	Saturday Evening Puss (7)	1-19-50	191
W-140	Why Play Leap Frog (9)	2-4-50	191
W-141	Texas Tom (7)	3-11-50	191

GOLD MEDAL REPRINT CARTOONS			
W-161	The Lonesome Mouse (c)	11-26-49	171
W-162	Baby Puss (7)	12-1-49	191
W-163	The Uninvited Pest (7)	12-1-49	191
W-164	Yankee Doodle Mouse (7)	12-1-49	191

PARAMOUNT			
CHAMPION (Reissues)			
Z9-1	Busy Little Bears (10)	10-7-49	107
Z9-2	Suddenly It's Spring (10)	12-2-49	171
Z9-3	Breezy Little Bears (11)	2-3-50	231
Z9-4	Cilly Goose (10)	3-10-50	191
Z9-5	Three Bears in a Boat (10)	4-7-50	191
Z9-6	Yankee Doodle Donkey (8)	5-5-50	191

POPEYE (Color)			
E9-8	Silly Hill Billy (7)	9-9-49	43
E9-1	Barking Dogs Don't Bite (7)	10-28-49	107
E9-2	The Fly's Last Flight (7)	12-23-49	171
E9-3	How Green Is My Spinach (7)	1-27-50	191
E9-4	Gym Jam (7)	3-17-50	191
E9-5	Beach Peach (7)	3-12-50	191
E9-6	Jitterbug Jive (7)	6-23-50	191

SPORTLIGHTS			
R8-10	Running the Keys (10)	9-16-49	43
R9-1	Water Speed (10)	10-21-49	98
R9-2	The Husky Parade (10)	12-9-49	107
R9-4	Aquatic Music Party (9)	12-21-49	191
R9-3	Farther Down East (10)	1-20-50	198
R9-5	Wild Goose Chase (10)	2-24-50	191
R9-6	Start 'Em Young (10)	4-14-50	191
R9-7	Down Stream Highway (9)	6-2-50	191

NOVELTOONS (Color)			
P9-1	Laprechaun's Gold (10)	10-14-49	82
P9-2	Song of the Birds (8)	11-18-49	107
P9-3	Land of the Lost Jewels (10)	1-6-50	191
P9-4	Quack A-Doodle-Do (7)	3-3-50	191
P9-5	Teacher's Pest (8)	3-31-50	191
P9-6	Tarts and Flowers (7)	5-29-50	191
P9-7	Ups an' Downs Derby (7)	6-9-50	191

PACEMAKERS			
K9-11	Tom Ewell in the Football Fan (11)	9-9-49	43
K9-12	Strawhat Cinderella (11)	9-23-49	50
K9-1	Tom Ewell in Caribbean Capers (10)	11-11-49	107
K9-2	Young Doctor Sam (10)	12-30-49	191
K9-3	Tom Ewell in the Rhumba Seat (10)	2-10-50	191
K9-4	Sing Me Goodbye (10)	4-21-50	191

SCREEN SONGS (Color)			
X9-11	Marriage Vows (7)	9-16-49	59
X9-12	The Big Flamingo (7)	9-30-49	43
X9-1	Strolling Thru the Park (8)	11-4-49	107
X9-2	The Big Drip (8)	11-25-49	107
X9-3	Snow Foolin' (7)	12-16-49	171
X9-4	Blus Hawaii (7)	1-15-50	198
X9-5	Detouring Thru Maine (7)	2-17-50	191
X9-6	Shortenin' Bread (7)	3-24-50	191
X9-7	Win, Place and Showboat (7)	4-28-50	191
X9-8	Jingle, Jangle, Jungle (7)	5-19-50	191
X9-9	Heap, Hep Injuns (7)	6-30-50	191

REPUBLIC			
IMPOSSIBLE CARTOONS (Color)			
883	Bungle in the Jungle (8)	5-13-49	59
884	Romantic Rombolia (8)	6-15-49	4683

RKO			
WALT DISNEY CARTOONS (Color)			
04-101	All in a Nutshell (7)	9-2-49	43
04-102	Goofy Gymnastics (6)	9-23-49	82
04-103	The Greener Yard (7)	10-14-49	139

Prod. No.	Title	Rel. Date	P.D. Page
04-104	Sheep Dog (7)	11-4-49	139
04-105	Slide, Donald, Slide (7)	11-25-49	139
04-106	Toy Tinkers (8)	12-16-49	171
04-107	Pluto's Heart Throb (7)	1-6-50	179
04-108	Lion Around (7)	1-20-50	207
04-109	Pluto and the Gopher (7)	2-10-50	191
04-110	Funny Little Bunnies (8)	10-28-49	139
04-111	Lonesome Ghosts (R)	12-30-49	179
04-112	Farmyard Symphony (R)	1-24-50	191
04-113	How to Ride a Horse (R)	2-24-50	191
04-114	The Brave Engineer (8)	3-3-50	191
04-115	Crazy Over Daisy (6)	3-24-50	191
04-116	Funny Little Bunnies (8)	4-21-50	191

THE PAL SERIES			
03-201	Dog of the Wild (21)	10-7-49	82
03-202	Pal, Canine Detective (22)	2-17-50	223

SPECIAL			
03-301	The Boy and the Eagle (15)	9-30-49	4731
03-302	Football Headliners of 1949 (17)	12-9-49	171

SPORTSCOPES			
04-301	Prize Fighter (8)	9-23-49	82
04-302	Australian Surf Masters (8)	10-21-49	139
04-303	Diamond Showcases (9)	11-18-49	139
04-304	Polo Aces (8)	12-16-49	171
04-305	Barnyard Skiing (8)	1-13-50	207
04-306	Sports' Best (9)	2-10-50	191

LEON ERROL COMEDIES			
03-701	Sweet Cheat (17)	10-28-49	107
03-702	Shocking Affair (15)	12-23-49	179
03-703	High and Dizzy (17)	2-17-50	191

COMEDY SPECIALS			
03-401	Prize Maid (18)	9-23-49	75
03-402	Basinful Romeo (16)	11-25-49	107
03-403	Groan and Grunt (17)	1-20-50	191
03-404	Put Some Money in the Pot (17)	3-17-50	223

SCREENLINERS			
04-201	Piano Rhythm (8)	9-9-49	67
04-202	Hands of Talent (9)	10-7-49	82
04-203	Iron Ponies (8)	11-4-49	139
04-204	Square Dance Tonight (9)	12-2-49	171
04-205	Harbor Lady (8)	12-30-49	179
04-206	Stars of Yesterday (9)	1-27-50	207
04-207	Audition for August (9)	2-24-50	191

TRU-LIFE ADVENTURES (Color)			
93-602	Beaver Valley (27)	Not Set	191
93-603	Esquire Family (22)	Not Set	191

THIS IS AMERICA			
03-101	Holiday for Danny (17)	9-18-49	19
03-102	Spotlight on Mexico (16)	10-14-49	66
03-103	State Trooper (18)	11-11-49	98
03-104	Kilroy Returns (18)	12-9-49	171
03-105	You Can Make a Million (15)	1-6-50	207
03-106	Expectant Father (16)	3-3-50	191

CLARK & McCULLOUGH (Reissues)			
03-601	In the Devil's House (21)	9-9-49	43
03-602	Kickin' the Crown Around (18)	10-21-49	139
03-603	Snug in the Jug (20)	11-18-49	139
03-604	Orch in the Court (21)	12-30-49	179

EDGAR KENNEDY SERIES (Reissues)			
03-501	Hell Foot (17)	9-23-49	107
03-502	Two for the Money (17)	11-4-49	98
03-503	A Trailor Tragedy (17)	12-2-49	139
03-504	Sunk by the Census (18)	1-13-50	191

20TH CENTURY-FOX			
MOVIEZONE ADVENTURES			
9255	Realm of the Redwoods (c)	9-9-49	191
9201	Aboy, Davy Jones (11)	10-10-49	190
9202	Aboard the Flattop Midway (11)	11-19-49	191
9256	Jewel of the Baltic (6)	12-4-49	191
2051	Pattern of Progress (12)	4-5-50	191

MOVIEZONE MELODIES			
7001	Lawrence Walk & His Champagne Music (11)	1-50	207
7002	Red Angel and His Gang (9)	3-50	191
7003	Skitch Henderson & Orch. (11)	8-50	191

<i>Prod. No.</i>	<i>Title</i>	<i>Rel. Date</i>	<i>P.D. Page</i>
MOVIETONE SPECIALTY			
9803	Shadows on the Snow (9)...	9-49	191
8001	Midwest Metropolis (9)....	6-50	....
8002	N. Y. Philharmonic Dreh. (9)	7-50	....
8003	Music of Manhattan (9)....	7-50	....

Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page
3382	Songs of the Range (10).....	12-26-49	179	6605	Sitzmarks the Spot (10).....	3-11-50	....	5713	Fast and Furry-ous (7).....	9-16-49	39	6802	Emil Coleman & Orch. (10).....	12-3-49	139
3383	Dream Dust (8).....	2-20-50	223					5714	Each Dawn I Crow (7).....	9-23-49	75	6803	40 Boys and a Song (10) (R).....	1-14-50	179
3384	Sing Your Thanks (10).....	4-3-50	....					5715	Swallow the Leader (7).....	10-14-49	107	6804	Bob Wills & His Texas Playboys (10) (R).....	2-11-50	207
3385	Harmony Hall (10).....	5-29-50	....					5716	Bye Bye Blue Beard (7).....	10-21-49	107	6805	Hit Parade of the Gay Nineties (10).....	4-1-50	....
	LANTZ TECH. CARTUNES (Reissues)			6001	Trailin' West (20).....	9-30-49	75	5717	For Sentimental Reasons (7).....	11-12-49	130				
4332	Cow Cow Boogie (7).....	9-19-49	155	6002	Jungle Terror (20).....	11-5-49	107	5718	Hippety-Hopper (7).....	11-13-49	139				
4333	The Screwball (7).....	10-17-49	155	6003	Snow Carnival (20).....	12-17-49	171	6701	Bear Feet (7).....	12-18-49	171				
5321	A-Haunting We Will Go (7).....	11-7-49	191	6004	Women of Tomorrow (18).....	3-18-50	214	6702	A Ham in a Role (7).....	12-31-49	179				
5322	Kittens Mittens (7).....	12-5-49	191	6005	Danger Is My Business (20).....	4-8-50	....	6703	Home, Sweet, Home (7).....	1-14-50	179				
5323	Jolly Little Elves (7).....	1-2-50	191					6704	Boobs in the Woods (7).....	1-28-50	179				
5324	Under the Spreading Blacksmith's Shop (7).....	1-30-50	207	5513	Hunting the Fox (10).....	9-2-49	43	6705	The Lion's Busy (7).....	2-18-50	207				
5325	Barber of Seville (7).....	2-13-50	....	6501	The Little Archer (10).....	10-7-49	107	6706	The Scarlet Pumpernickel (7).....	3-4-50	....			
5326	Mother Goose on the Loose (7).....	3-6-50	231	6502	Kings of the Rockies (10).....	11-19-49	139	6707	Strife With Father (7).....	4-1-50	....			
5327	Canoyland (7).....	4-18-50	....	6503	Happy Holidays (10).....	12-10-49	171	6708	Hypo-chondri-cat (7).....	4-13-50	....			
5328	Boogie Woogie Sioux (7).....	5-8-50	....	6504	Let's Go Soating (10).....	1-21-50	179								
5329	The Beach Nut (7).....	6-12-50	....	6505	That's Bully (10).....	2-18-50	214								
5330	Egg Cracker Suite (7).....	7-17-50	....	6506	This Sporting World (10).....	3-25-50	....							
5331	Toyland Premiere (7).....	8-14-50	....											
5332	Pass the biscuits Mirandy (7).....	9-11-50	....											
5333	Ski for Two (7).....	10-16-50	....											
	TWO REEL SPECIALS														
5302	The Tiny Terrors Make Trouble (17).....	1-18-50	198												
5201	Thundering Rails (17).....	4-50	....											
	WARNER - VITAPHONE														
	VITAPHONE NOVELTY														
6601	Horse & Buggy Days (10).....	10-21-49	82												
6602	A-Speed on the Deep (10).....	12-24-49	179												
6604	Hands Tell the Story (10).....	2-4-50	214												

(Continued from page 229)

New York. Reviewer's Rating: Very Good.—CHARLES J. LAZARUS.

Release date, February 28, 1950. Running time, 91 minutes. PCA No. 14239. General audience classification.

Rhiannon Vaughn Monroe
Nan Morgan Ella Raines
Dr. Mark Walter Brennan
Caradac Ward Bond
Richards Jeff Corey
Barry Kelley, Harry Shannon, Tom Fadden, Ralph Dunn

Tarnished

Republic—Small-town Prejudice

Dorothy Patrick, a blonde young actress with a winning personality, is starred in this routine drama laid in a Maine town. Chances are that audiences will go for her in a big way. She's the film's greatest asset.

Nicely supported by Arthur Franz and the rest of the cast, she manages to make her part believable and turns in a performance that should rate her considerable attention from the other studios. Sidney Picker was the associate producer and Harry Keller directed from a screenplay by John K. Butler.

Packing in as much action as possible, the story tells of a young man's attempt to win the respect of the citizens of a small Maine community following a long absence which they think he spent in jail. This ties in with his reputation as a "problem" youngster when he left his home town. His return is looked upon as a foreboding of trouble for the decent folks of the town.

Miss Patrick, certain that Franz is a young man of honesty and ideals, rallies to his defense. It turns out that he was in the Marines fighting the Japs rather than in prison. Regardless of this, however, the townspeople continue antagonistic and a couple of spoiled young fellows go to all sorts of extremes to get him branded as a thief. Meanwhile the outcast and Miss Patrick fall in love. Eventually he is completely exonerated and accepted when he braves danger to save the life of the son of his employer.

Seen at the Republic screening room in New York. Reviewer's Rating: Good.

Release date, February 28, 1950. Running time, 60 minutes. PCA No. 14243. General audience classification.

Lou Jellison Dorothy Patrick
Bud Dolliver Arthur Franz
Nina Barbara Fuller
James Lydon, Harry Shannon, Don Beddoe, Byron Barr, Alex Gerry, Hal Price, Stephen Chase

Tarzan and the Slave Girl

RKO—Tarzan's Women

This is, to say the least, an unusual Tarzan. To be sure, the accustomed and attractive lineup of animals isn't missing and Lex Barker still swings enthusiastically from jungle tree to jungle tree, but something new has been added. The kiddies may well miss the point.

First of all, Tarzan has gotten himself a new Jane in the form of shapely Vanessa Brown, who rubs noses with him and shares his adventures quite as attractively as prior Tarzan mates. Vanessa has a tradition to uphold and she appears to relish the job.

Thrown in with the apparent intention of getting a few ohs and ahs from the adult Tarzan addicts, is Denise Darcel, the shapely importation from France who must have been told to act and look her most alluring. Exhibiting occasional fits of Gallic passion which should not fail to win her many new fans, Denise should, one supposes, be considered an asset to this adventuresome and often exciting show.

The rest of the cast also is unusually strong in marquee attraction. Robert Alda is there in an inconspicuous part, Arthur Shields plays the doctor, Hurd Hatfield is the king and Tony Caruso is the heavy who almost puts an end to Jane and Denise in the tomb of a dead king. Sol Lesser produced and Lee Sholem directed from a screenplay by Hans Jacoby and Arnold Belgard.

The Lionians are kidnapping jungle girls right and left and terrify the natives. Tarzan goes in pursuit but they get Jane and Denise, the latter a nurse to Shields. The Lionians are suffering from a dread disease and Tarzan sets out to bring the doctor with serum to their hidden capital. He succeeds after many adventures.

Seen at a New York screening room. Reviewer's Rating: Good.—F. H.

Release date, March 22, 1950. Running time, 74 minutes. PCA No. 14026. General audience classification.

Tarzan Lex Barker
Jane Vanessa Brown
Neil Robert Alda
Denise Darcel, Hurd Hatfield, Arthur Shields, Robert Warwick, Anthony Caruso, Tito Renaldo, Mary Ellen Kay

Shadow on the Wall

MGM—Psychiatric Study

Although technically a melodrama, in the sense that a murder is committed and the killer is brought to justice, this is in essence and for about 90% of its footage a straightaway study

of the uses of psychiatry, taking on the nature of a classroom demonstration rather than that of a dramatic entertainment. As a short course in applied psychiatry, it rates high in terms of clarity and simplicity, but as a commercial attraction it just doesn't figure. Only through specialized ad copy representing it as what it is has it much chance of satisfying amusement seekers.

Ann Sothern is okay but completely out of character as a girl who kills her sister because she, although married, has taken her sweetheart from her. Zachary Scott, who appears but briefly, is seen as the slain woman's husband, who is convicted of her murder and believes he committed it. Gigi Perreau is the couple's six-year-old daughter who has witnessed the killing (as has the audience) but, as a result of shock, has forgotten what she saw. Nancy Davis, who gets most of the footage, plays the psychiatrist who takes the child in hand and by processes of play-therapy and suggestion brings the forgotten scene into the child's conscious mind, finally revealing the identity of Miss Sothern, who confesses the crime at the picture's end.

Since the killer and all circumstances have been made clear to the audience in the beginning, there is no real suspense in what follows, and seeing the film boils down to an observation of psychiatric ways and means.

Production is by Robert Sisk, and direction by Patrick Jackson, from a screenplay by William Ludwig based on "Death in the Doll's House," by Hannah Lees and Lawrence P. Backmann.

Previewed at studio. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date May, 1950. Running time, 84 minutes. PCA No. 13918. Adult audience classification. Dell Faring Ann Sothern
David Starling Zachary Scott
Gigi Perreau, Nancy Davis, Kristine Miller, John McIntyre, Tom Belmore, Helen Brown

SHORT SUBJECTS

BREEZY LITTLE BEARS (Para.)

Champion (29-3)

The three bear cubs are on the loose again, getting into one funny scrape after another. Their hilarious antics provide light entertainment for the whole family.

Re-Release date, February 3, 1950 11 minutes

MOTHER GOOSE ON THE LOOSE (Univ.)

Lantz Tech. Cartune (5326)

Walt Lantz brings Mother Goose up-to-date with Little Boy Blue's cows frisking about, Bo Peep losing her sheep in the modern mode, and Simple Simon turning out to be a bright boy.

Release date, March 6, 1950 7 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in *PRODUCT DIGEST* SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the *PRODUCT DIGEST* SECTION of *MOTION PICTURE HERALD*.

Short Subjects Chart with Synopsis Index can be found on pages 230-231, issue of March 18, 1950.

Feature product listed by Company on page 215, issue of March 4, 1950. For complete listing of 1948-49 Features by Company, see *Product Digest*, pages 4732-4733, issue of August 27, 1949.

For exploitation see Managers' Round Table section.

* following a title indicates a box office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	L. of D.	Herald Review
				Issue	Page			
ABANDONED (707)	Univ.	Dennis O'Keefe-Gale Storm	Oct., '49	79m	Oct. 8	41	A	A-2 Good
Abbott & Costello Meet the Killer, Boris Karloff (702)	Univ.	Abbott-Costello-Karloff	Aug., '49	84m	Aug. 6	4706	AY	A-1 Fair
Adam and Evalyn (Brit.)	Univ.	Stewart Granger-Jean Simmons	Not Set	92m	Nov. 26	98		Good
Adam's Rib (7)*	MGM	Spencer Tracy-Katharine Hepburn	Nov. 18, '49	101m	Nov. 5	73	A or AY	A-2 Excellent
Adventures of Ichabod & Mr. Toad, The (color) (093)	RKO	Walt Disney Feature	Oct. 1, '49	68m	Aug. 27	4730	AYC	A-1 Excellent
Against the Wind (Brit.) (965)	EL	Robert Beatty-Simone Signoret	Sept., '49	95m	May 28	4626	AYC	B Good
Air Hostess (120)	Col.	Gloria Henry-Ross Ford	Aug. 25, '49	61m	Aug. 13	(S)4715		A-1
Alias the Champ (817)	Rep.	Robert Rockwell-Barbara Fuller	Oct. 15, '49	60m	Oct. 29	66		A-2 Good
Alimony (931)	EL	John Beal-Martha Vickers	June 11, '49	71m	June 25	4659		B Fair
All the King's Men (227)*	Col.	Broderick Crawford-Joanne Dru	Jan., '50	109m	Nov. 5	73	A or AY	B Excellent
Always Leave Them Laughing (908)*	WB	Milton Berle-Virginia Mayo	Nov. 26, '49	116m	Nov. 26	97	AYC	B Very Good
Amazing Mr. Beecham (Brit.) (021)	EL	Cecil Parker-A. E. Matthews	Feb., '50	85m	Dec. 31	137	AYC	A-2 Good
Ambush (13)	MGM	Robt. Taylor-John Hodiak-Arlene Dahl	Jan. 13, '50	89m	Dec. 24	129	AYC	A-1 Very Good
And Baby Makes Three (229)	Col.	Robert Young-Barbara Hale	Dec., '49	84m	Dec. 3	105	A	B Average
Angels in Disguise (4818)	Mono.	Leo Gorcey-Huntz Hall	Sept. 25, '49	63m	Nov. 26	98	AYC	A-2 Fair
Anna Lucasta (148)	Col.	Paulette Goddard-Oscar Homolka	Aug., '49	86m	July 16	4682	A	B Very Good
Any Number Can Play (930)*	MGM	Clark Gable-Alexis Smith	July, '49	102m	June 4	4633	A	A-2 Good
Apache Chief (4824)	Lippert	A. Curtis-R. Hayden-C. Thurston	Nov. 4, '49	60m	Oct. 22	59		A-1 Fair
Arctic Fury (011)	RKO	Del Cambre-Eve Miller	Oct. 1, '49	61m	Oct. 1	34	AYC	A-1 Good
Astonished Heart, The (Brit.)	Univ.	Noel Coward-Celia Johnson	Mar., '50	92m	Feb. 18	197	A	B Very Good
BACKFIRE (915)	WB	Virginia Mayo-Gordon Mac Rae	Feb. 11, '50	91m	Jan. 21	161	A	A-2 Good
Bagdad (color) (903)*	Univ.	M. O'Hara-P. Christian-V. Price	Nov., '49	82m	Nov. 26	97	AYC	A-2 Good
Bandit King of Texas (867)	Rep.	Allan "Rocky" Lane-Eddy Waller	Aug. 29, '49	60m	Oct. 8	41	AYC	Good
Bandits of El Dorado (268)	Col.	Chas. Starrett-Smiley Burnette	Oct. 20, '49	56m	Nov. 5	(S)75	AYC	A-1
Barbery Pirate (212)	Col.	Donald Woods-Trudy Marshall	Nov. 10, '49	65m	Aug. 13	4714	AY	A-2 Fair
Baron of Arizona (4902)	Lippert	Vincent Price-Ellen Drew	Mar. 4, '50	93m	Feb. 18	198		Good
Barricade (color) (918)	WB	D. Clark-R. Massey-R. Roman	Apr. 1, '50	75m	Mar. 11	221		Good
Battleground (14)*	MGM	Van Johnson-John Hodiak	Jan. 20, '50	118m	Oct. 1	33	AY	A-1 Superior
Beautiful Blonde From Bashful Bend, The (color) (916)	20th-Fox	Betty Grable-Cesar Romero	June, '49	77m	May 28	4626	AY	B Fair
Belle of Old Mexico (4906)	Rep.	Estelita Rodriguez-Robert Rockwell	Not Set	70m	Feb. 11	189	AY	A-2 Fair
Bells of Coronado (color) (4941)	Rep.	Roy Rogers-Dale Evans	Jan. 8, '50	67m	Jan. 21	163	AYC	Good
Beyond the Forest (906)	WB	Bette Davis-Joseph Cotten	Oct. 22, '49	96m	Oct. 22	59	A	B Average
Big Hangover, The	MGM	Van Johnson-Elizabeth Taylor	May, '50	82m	Mar. 18	229		Excellent
Big Steel, The (001)	RKO	Robert Mitchum-Jane Greer	July 1, '49	71m	June 18	4649	AY	A-2 Fair
Big Wheel, The	UA	Mickey Rooney-Thomas Mitchell	Nov. 4, '49	92m	Nov. 5	73	AY	B Very Good
Black Book, The (926)	EL	Robert Cummings-Arlene Dahl	Aug., '49	89m	May 21	4617		A-2 Good
(formerly Reign of Terror)								
Black Hand (20)	MGM	G. Kelly-J. C. Naish-T. Celli	Mar. 17, '50	93m	Jan. 21	161	AYC	A-2 Excellent
Black Magic	UA	Orson Welles-Nancy Guild	Aug. 19, '49	105m	Aug. 20	4721		B Very Good
Black Midnight (4805)	Mono.	Roddy McDowall-Damian O'Flynn	Oct. 2, '49	66m	Sept. 10	(S)11	AYC	A-1
Black Shadows (944)	EL	African Travelogue	July 29, '49	62m	Oct. 1	34		A-2 Average
Blazing Trail, The (162)	Col.	Charles Starrett-Smiley Burnette	July 5, '49	56m	Aug. 13	4714	AYC	A-1 Good
Blonde Bandit, The (4904)	Rep.	Gerald Mohr-Dorothy Patrick	Dec. 22, '49	60m	Jan. 28	169	A or AY	A-2 Good
Blonde Dynamite (4913)	Mono.	Leo Gorcey-Adele Jergens	Feb. 12, '50		Feb. 4	(S)178		
Blondie Hits the Jackpot (205)	Col.	Penny Singleton-Arthur Lake	Oct. 6, '49	66m	Oct. 8	(S)42	AYC	A-1
Blondie's Hero (206)	Col.	Penny Singleton-Arthur Lake	Mar. 9, '50		Mar. 11	(S)223		
Blood on the Moon (909)	RKO	Robert Mitchum-Jane Greer	July 1, '49	88m	Mar. 13	4382	AY	A-2 Good
Blossoms in the Dust (color) (17)	MGM	Greer Garson-Walter Pidgeon (reissue)	Feb. 16, '50	100m	Jan. 28	170		
Blue Grass of Kentucky (color) (4901)	Mono.	Bill Williams-Jane Nigh	Jan. 22, '50	72m	Jan. 21	161		Excellent
Blue Lagoon (Brit.) (color) (704)	Univ.	Jean Simmons-Donald Houston	Aug., '49	101m	Aug. 6	4706	AY	A-2 Good
Bodyhold (216)	Col.	Willard Parker-Lola Albright	Mar. 21, '50	63m	Dec. 24	130	A	A-2 Fair
Bomba on Panther Island (4807)	Mono.	Johnny Sheffield-Allene Roberts	Dec. 18, '49	70m	Jan. 14	153		Good
Border Incident (5)	MGM	George Murphy-Ricardo Montalban	Oct. 28, '49	92m	Aug. 27	4730	A	B Very Good
Borderline (909)	Univ.	Fred MacMurray-Claire Trevor	Feb. 9, '50	88m	Jan. 14	153	AY	A-2 Good
Brand of Fear (4864)	Mono.	Jimmy Wakely-Gail Davis	July 10, '49	56m	July 9	(S)4675		A-1
Bride for Sale (068)	RKO	Robert Young-Claudette Colbert	Nov. 12, '49	87m	Oct. 22	58	AY	A-2 Good

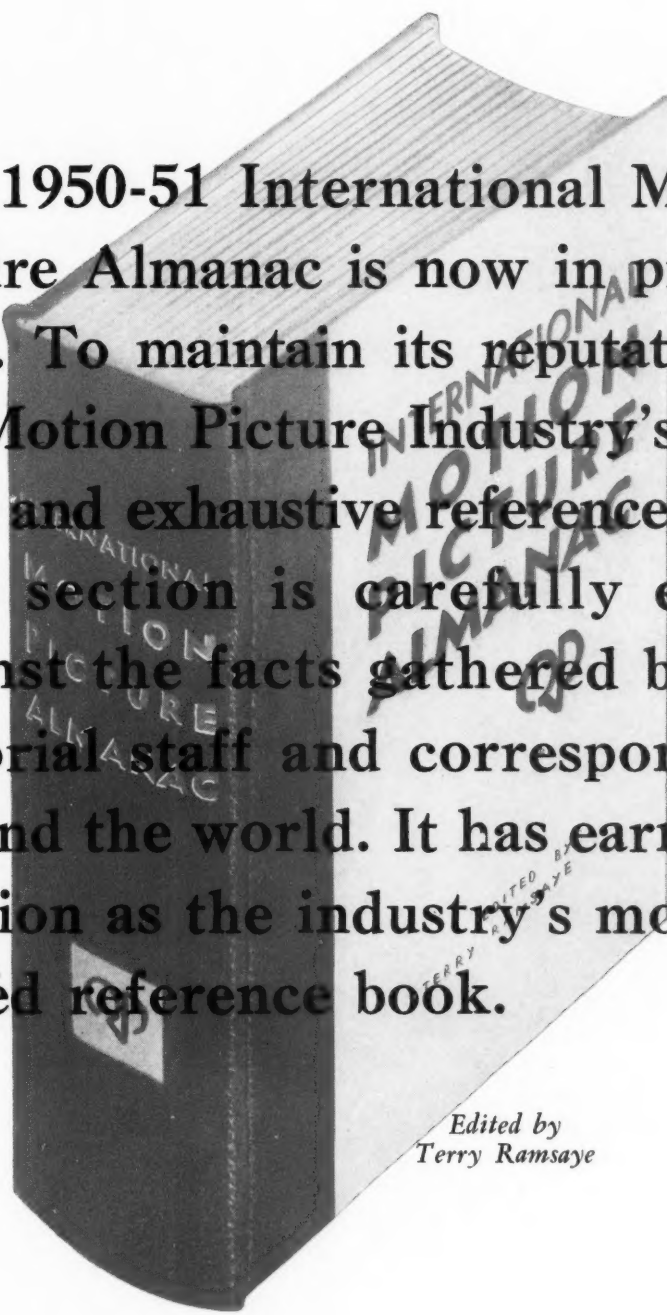
TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		RATINGS		
				Issue	Page	Nat'l Groups	L. of D.	Herald Review
Brimstone (814) (color)	Rep. Rod Cameron-Adrian Booth	Aug. 15, '49	90m	Aug. 20	4722	AYC	A-1	Good
Buccaneer's Girl (color) (912)	Univ. Yvonne de Carlo-Philip Friend	Mar., '50	77m	Mar. 4	213	AYC	A-2	Good
CALAMITY Jane and Sam Bass (color)								
(699)	Univ. Yvonne DeCarlo-Howard Duff	July, '49	85m	June 4	4633	AY	B	Good
Captain Carey, U.S.A. (4918)	Para. Alan Ladd-Wanda Hendrix	Apr., '50	83m	Feb. 25	205	AYC	A-2	Very Good
Captain China (4911)	Para. J. Payne-G. Russell-J. Lynn	Feb., '50	97m	Nov. 5	74	AY	A-2	Very Good
Chain Lightning (905)	WB Humphrey Bogart-Eleanor Parker	Feb. 25, '50	94m	Feb. 4	177	AY or AYC	A-2	Excellent
Challenge to Lassie (color) (10)	MGM Edmund Gwenn-Donald Crisp	Dec. 16, '49	76m	Oct. 22	58	AYC	A-1	Good
Champagne for Caesar	UA Ronald Colman-Celeste Holm	Apr. 7, '50	99m	Feb. 11	186	AYC	A-2	Fair
Cheaper by the Dozen (color) (009)	20th-Fox Jeanne Crain-Clifton Webb-Myrna Loy	Apr., '50		Feb. 18	(S)199			
Chicago Deadline (4905)*	Para. Alan Ladd-Donna Reed	Nov. 11, '49	87m	Aug. 13	4713	AY	A-2	Good
Chinatown at Midnight (218)	Col. Hurd Hatfield-Jean Willes	Jan. 19, '50	67m	Nov. 26	98	AYC or AY	A-2	Fair
Christopher Columbus (Brit.) (color) (708)	Univ. Fredric March-Florence Eldridge	Oct., '49	104m	Oct. 15	49	AYC	A-1	Good
Cinderella (color) (094)	RKO Walt Disney Characters	Mar. 11, '50	75m	Dec. 17	121	AYC	A-1	Excellent
Comanche Territory (color)	Univ. Maureen O'Hara-Macdonald Carey	May, '50		Mar. 11	(S)223			
Come to the Stable (922)*	20th-Fox Loretta Young-Celeste Holm	Sept., '49	94m	June 25	4657	AY	A-1	Very Good
Conspirator (Brit.) (21)	MGM Robert Taylor-Elizabeth Taylor	Mar. 24, '50	87m	Feb. 18	197	AYC or AY	A-2	Fair
Cowboy and the Indians, The (184)	Col. Gene Autry-Sheila Ryan	Sept., '49	70m	Nov. 5	75	AYC	A-1	Good
Cowboy and the Prizefighter, The (color) (956)	EL Jim Bannon-Don Kay Reynolds	Dec., '49	59m	Jan. 14	154	AYC	A-1	Good
Cry Murder	FC Carole Mathews-Jack Lord	Jan., '50	63m	Feb. 11	189		A-2	Fair
DAKOTA Lil (color) (005)								
Dalton Gang, The (4913)	20th-Fox G. Montgomery-R. Cameron-M. Windsor	Feb., '50	87m	Jan. 28	169	A	B	Good
Dancing in the Dark (color) (001)	Lippert Don Barry-Betty Adams	Oct. 21, '49	58m	Jan. 28	(S)170		A-1	
Dangerous Profession, A (014)	20th-Fox W. Powell-M. Stevens-B. Drake	Jan., '50	92m	Nov. 5	74	AYC	A-2	Very Good
Daughter of Rosie O'Grady, The (color)	RKO Geo. Raft-Pat O'Brien-Ella Raines	Nov. 26, '49	79m	Oct. 22	59	A	A-2	Fair
Davy Crockett, Indian Scout	WB June Haver-Gordon MacRae	Apr. 29, '50		Mar. 11	(S)223		A-2	
Daybreak (Brit.)	UA George Montgomery-Ellen Drew	Jan. 7, '50	71m	Jan. 14	153	AYC		Good
Deadly Is the Female	Univ. Eric Portman-Ann Todd	Not Set	82m	July 9	4673		B	Fair
Dear Wife (4912)	UA John Dall-Peggy Cummins	Jan. 21, '50	87m	Nov. 5	74	A	B	Good
Dedee (French)	Para. William Holden-Joan Caulfield	Feb., '50	88m	Nov. 12	81	AYC	A-1	Very Good
Deputy Marshal (4905)	EL Bernard Blier-Simone Signoret	Aug., '49	90m	May 14	(Her.)39		C	
Devil's Henchmen, The (110)	Lippert Jon Hall-Frances Langford	Oct. 28, '49	72m	Oct. 15	49		A-1	Good
D.O.A.	Col. Warner Baxter-Mary Beth Hughes	Sept. 15, '49	69m	Oct. 29	66		A-2	Fair
Doctor and the Girl, The (3)	UA Edmond O'Brien-Pamela Britton	Apr. 21, '50	83m	Dec. 31	137		A-2	Excellent
Doolins of Oklahoma, The (147)	MGM G. Ford-C. Coburn-G. De Haven	Sept. 23, '49	98m	Sept. 17	17	A	A-2	Very Good
Down Dakota Way (843) (color)	Col. Randolph Scott-George Macready	July, '49	90m	June 4	4633	AY	A-2	Good
Down Memory Lane (005)	Rep. Roy Rogers-Dale Evans	Sept. 9, '49	67m	Sept. 10	10	AYC	A-1	Good
Dynamite Pass	EL B. Crosby-W. Fields-G. Swanson	Aug., '49	72m	Sept. 17	17		A-1	Very Good
	RKO Tim Holt-Richard Martin	Mar. 23, '50					A-1	
EAGLE and the Hawk (4916) (color)								
East Side, West Side (14)	Para. John Payne-Rhonda Fleming	May, '50	104m	Feb. 11	186	AYC	B	Good
Easy Living (003)	MGM James Mason-Barbara Stanwyck	Feb. 10, '50	108m	Dec. 17	122	A	B	Good
Easy Money (Brit.) (962)	RKO Victor Mature-Lucille Ball	Sept. 3, '49	77m	Aug. 20	4722		A-2	Good
Everybody Does It (926)	EL Jack Warner-Greta Gynt	Aug., '49	94m	Feb. 12	4493		B	Good
	20th-Fox Paul Douglas-Linda Darnell	Nov., '49	98m	Sept. 3	1	AYC	A-2	Excellent
FALLEN Idol, The (Brit.)								
Farewell to Arms (909)	SRO Ralph Richardson-Michele Morgan	Nov., '49	94m	Oct. 8	41	AY	B	Very Good
Father Is a Bachelor (232)	WB Helen Hayes-Gary Cooper (reissue)	Dec. 10, '49	78m	Dec. 10	115		B	
Father Was a Fullback (925)	Col. William Holden-Coleen Gray	Feb., '50	84m	Feb. 11	186	AYC	A-2	Fair
Fence Riders (4946)	20th-Fox Fred MacMurray-Maureen O'Hara	Oct., '49	84m	Aug. 20	4721	AYC	A-2	Very Good
Feudin' Rhythm (252)	Mono. Whip Wilson-Andy Clyde	Jan. 29, '50		Feb. 18	(S)199			
Fighting Kentuckian, The (4902)	Col. Eddy Arnold-Gloria Henry	Dec., '49	66m	Dec. 17	(S)123	AYC	A-1	
Fighting Man of the Plains (930)	Rep. John Wayne-Vera Ralston	Oct. 5, '49	100m	Sept. 17	18	AYC	A-2	Good
(color)	20th-Fox Randolph Scott-Jane Nigh	Dec., '49	94m	Oct. 15	50	AY	B	Good
Fighting Redhead, The (955) (color)	EL Jim Bannon-Peggy Stewart	Oct., '49	55m	Oct. 8	42	AYC	A-1	Fair
File on Thelma Jordan (See Thelma Jordan)								
Flame of Youth (816)	Rep. Barbara Fuller-Ray McDonald	Sept. 22, '49	60m	Oct. 1	34	AYC	A-2	Average
Flaming Fury (812)	Rep. Roy Roberts-George Cooper	July 28, '49	60m	July 16	4681		A-1	Good
Flying Saucer, The	FC Mikel Conrad-Pat Garrison	Jan., '50	69m	Jan. 14	154		A-1	Fair
Follow Me Quietly (006)	RKO William Lundigan-Dorothy Patrick	July 14, '49	59m	July 16	4681	AYC	A-2	Fair
Forgotten Women (4813)	Mono. Elyse Knox-Edward Norris	July 17, '49	65m	July 16	4681		B	Average
Fountainhead, The (827)*	WB Gary Cooper-Patricia Neal	July 2, '49	114m	June 25	4658	A	B	Good
Francis (910)	Univ. Donald O'Connor-Patricia Medina	Feb., '50	91m	Dec. 17	121	AYC	A-1	Excellent
Free for All (901)	Univ. Robert Cummings-Ann Blyth	Nov., '49	83m	Nov. 5	75	AYC	A-1	Average
Frontier Outpost (263)	Col. Charles Starrett-Smilely Burnette	Dec. 29, '49	65m	Dec. 17	(S)123	AYC	A-1	
GAL Who Took the West, The								
(color) (706)	Univ. Yvonne De Carlo-Chas. Coburn	Sept., '49	84m	Sept. 17	18	AY	A-2	Fair
Gay Lady, The (Brit.) (013)	EL Jean Kent-James Donald	Dec., '49	96m	Jan. 21	163		A-2	Fair
Girl From Jones Beach, The (828)*	WB Ronald Reagan-Virginia Mayo	July 16, '49	78m	June 25	4658	AY	B	Very Good
Girl from San Lorenzo, The	UA Duncan Renaldo-Leo Carrillo	Feb. 24, '50	59m	Mar. 11	222	AYC	A-1	Fair
Girl in the Painting, The (Brit.) (723)	Univ. Mai Zetterling-Robert Beatty	Aug. 20, '49	90m	July 30	4697	AY	A-1	Very Good
Girls' School (213)	Col. Joyce Reynolds-Ross Ford	Feb. 9, '50	62m	Feb. 18	(S)199	AYC	A-1	
Glass Mountain, The (Brit.) (012)	EL Valentina Cortesa-Dulcie Gray	Nov., '49	90m	Jan. 7	146	A	A-2	Good
Golden Stallion, The (color) (844)	Rep. Roy Rogers-Dale Evans	Nov. 15, '49	67m	Oct. 29	65	AYC	A-1	Very Good
Golden Twenties, The	RKO Al Jolson-R. Valentino, et al.	Apr., '50	68m	Mar. 18	229			Excellent
Grand Canyon (4822)	Lippert Richard Arlen-Mary Beth Hughes	Aug. 12, '49	65m	Sept. 3	2		A-1	Good
Great Dan Patch, The	UA Dennis O'Keefe-Gail Russell	July 22, '49	94m	July 23	4689	AYC	B	Good
Great Gatsby, The (4820)*	Para. Alan Ladd-Betty Field	Aug. 5, '49	91m	Apr. 30	4591	A	B	Average
Great Lover, The (4909)*	Para. Bob Hope-Rhonda Fleming	Dec. 28, '49	80m	Sept. 17	17	AYC or AY	A-2	Very Good
Great Plane Robbery, The	UA Tom Conway-Margaret Hamilton	Mar. 10, '50	61m	Mar. 11	222	AYC		Average
Great Rupert, The (019)	EL Jimmy Durante-Terry Moore	Mar., '50	86m	Jan. 7	145	AYC	A-1	Very Good
Great Sinner, The (923)	MGM Gregory Peck-Ava Gardner	Aug. 5, '49	110m	July 2	4665	A	A-2	Very Good
Guilty Bystander	FC Zachary Scott-Paye Emerson	Jan., '50	92m	Feb. 18	197		A-2	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS			
				Issue	Page	Nat'l Groups	L. of D.	Herald Review	
Guilty of Treason (022)	EL	C. Bickford-P. Kelly-B. Granville	Feb., '50	86m	Jan. 7	146	A	A-1	Very Good
Gunmen of Abilene (4962)	Rep.	Allan "Rocky" Lane-Eddy Waller	Feb. 6, '50	60m	Feb. 18	197		A-1	Good
HAMLET (Brit.) (Spec.)*	U-I	Laurence Olivier-Jean Simmons	Not Set	153m	July 3	Herald (17)	AY	A-2	
Hasty Heart, The (913)	WB	Ronald Reagan-Patricia Neal	Jan. 14, '50	102m	Dec. 10	113	AY	A-1	Excellent
Hatchet Man, The (910)	WB	Edw. G. Robinson-Lor. Young (reissue)	Dec. 10, '49	74m	Dec. 10	115			
Haunted Trails (4843)	Mono.	Whip Wilson-Andy Clyde	Aug. 21, '49	60m	Aug. 13	(S)4715	AYC	A-1	
Heiress, The (4821)*	Para.	Olivia de Havilland-Montgomery Clift	Jan., '50	120m	Sept. 10	9	A or AY	A-2	Superior
Her Man Gilbey (Brit.)	Univ.	Michael Wilding-Lilli Palmer	June, '49	77m	June 11	4641		A-2	Fair
Hidden Room, The (Brit.) (011)	EL	Robert Newton-Sally Gray	Oct., '49	93m	Jan. 14	154	A	A-2	Good
Hit the Ice (943)	EL	Bud Abbott-Lou Costello (reissue)	Feb., '50	82m	Feb. 11	189			
Holiday Affair (013)	RKO	Robert Mitchum-Janet Leigh	Dec. 24, '49	87m	Nov. 19	89	AYC	A-1	Very Good
Holiday in Havana (217)	Col.	Desi Arnaz-Mary Hatcher	Oct. 13, '49	73m	Oct. 8	(S)42	AYC	B	
Holiday Inn (4907)	Para.	Bing Crosby-Fred Astaire (reissue)	Dec. 2, '49	101m	Nov. 19	91			
Hollywood Varieties (4916)	Lippert	Rob't. Alda-Peggy Stewart & others	Jan. 14, '50	60m	Jan. 7	146		B	Fair
Home of the Brave*	UA	Douglas Dick-Steve Brodie	June 17, '49	85m	Apr. 30	4590	AY or A	A-1	Excellent
Horsemen of the Sierras (163)	Col.	Charles Starrett-Smiley Burnette	Sept. 22, '49	56m	Dec. 3	(S)106	AYC	A-1	
House Across the Street, The (902)	WB	Wayne Morris-Janis Paige	Sept. 10, '49	69m	Aug. 20	4722	AYC	A-2	Average
House of Strangers (919)	20th-Fox	Richard Conte-Susan Hayward	July, '49	101m	June 18	4649	A	A-2	Excellent
ICHABOD and Mr. Toad (See Adventures of)									
I'll Be Seeing You	EL	Joseph Cotten-Ginger Rogers (reissue)	Dec., '49	85m	Feb. 18	198			
Inspector General, The (color) (912)	WB	Danny Kaye-W. Slezak-Barbara Bates	Dec. 31, '49	102m	Nov. 19	89	AYC	A-1	Very Good
In the Good Old Summertime* (color) (932)	MGM	Judy Garland-Van Johnson	July, '49	102m	June 25	4657	AYC	A-1	Excellent
Intruder in the Dust (9)	MGM	David Brian-Claude Jarman, Jr.	Dec. 2, '49	87m	Oct. 15	49	AY	A-1	Very Good
It Happens Every Spring (917)	20th-Fox	Ray Milland-Jean Peters	June, '49	87m	May 7	4597	AYC	A-1	Very Good
It's a Great Feeling (color) (831)*	WB	Dennis Morgan-Jack Carson	Aug. 20, '49	85m	July 30	4697	AYC	A-2	Very Good
I Was a Male War Bride (923)*	20th-Fox	Cary Grant-Ann Sheridan	Sept., '49	105m	Aug. 13	4713	A	B	Very Good
JIGGS & Maggie in Jackpot Jitters (4812)	Mono.	Joe Yule-Renie Riano	Sept. 11, '49	67m	Sept. 3	1	AYC	A-1	Good
Joan of Arc (color) (963)*	RKO	Ingrid Bergman-Jose Ferrer	July 29, '50	145m	Oct. 30	4366	AY	A-1	Superior
Joe Palooka in Counterpunch (4808) (formerly Return Bout)	Mono.	Joe Kirkwood-Leon Errol	Aug. 14, '49	74m	July 9	(S)4675	AYC	A-1	
Joe Palooka Meets Humphrey (4911)	Mono.	Joe Kirkwood-Leon Errol	Feb. 5, '50	65m	Feb. 11	186	AYC	A-1	Good
Johnny Allegro (146)	Col.	George Raft-Nina Foch	June, '49	81m	May 28	4626	AY	A-2	Good
Johnny Eager (15)	MGM	Robert Taylor-Lana Turner (reissue)	Dec. 22, '49	107m	Feb. 11	189			
Johnny Holiday	UA	William Bendix-Allen Martin, Jr.	Feb. 18, '50	94m	Dec. 17	122	AYC	A-1	Good
Johnny Stool Pigeon (700)	Univ.	Howard Duff-Shelley Winters	July, '49	75m	July 16	4681	AY	A-2	Good
Jolson Sings Again (color)* (221)	Col.	Larry Parks-Barbara Hale	Feb., '50	96m	Aug. 13	4713	AYC	B	Very Good
Judge Steps Out, The (924)	RKO	Alexander Knox-Ann Sothern	June 11, '49	91m	May 14	4610	AY or A	A-2	Fair
KAZAN (102)	Col.	Stephen Dunne-Lois Maxwell	July 14, '49	65m	June 25	4658	AY	A-2	Very Good
Key to the City (18)	MGM	Clark Gable-Loretta Young	Feb. 24, '50	99m	Feb. 4	178	A	B	Very Good
Kid from Cleveland, The (4901)	Rep.	George Brent-Lynn Bari	Sept. 5, '49	89m	Sept. 10	9	AY	A-1	Good
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Mar., '50	78m	Feb. 25	205	AY or AYC	A-2	Good
Kiss for Corliss, A	UA	Shirley Temple-David Niven	Apr. 8, '50	88m	Oct. 22	58	AYC	B	Very Good
LADY Eve, The (4908)	Para.	Barbara Stanwyck-Henry Fonda (reissue)	Dec. 2, '49	95m	Oct. 8	42			
Lady Takes a Sailor, The (911)	WB	Jane Wyman-Dennis Morgan	Dec. 24, '49	99m	Dec. 3	105	AYC	B	Very Good
Laramie (183)	Col.	Charles Starrett-Smiley Burnette	May 19, '49	55m	Oct. 29	66	AYC	A-1	Fair
Lawless Code (4866)	Mono.	Jimmy Wakely-Cannonball Taylor	Dec. 4, '49	58m	Oct. 8	(S)42	AYC	A-1	
Law of the Barbary Coast (115)	Col.	Gloria Henry-Stephen Dunne	July 21, '49	65m	July 2	(S)4667		A-2	
Leave It to Henry (4827)	Mono.	Raymond Walburn-Walter Catlett	June 12, '49	57m	May 28	4626	AYC		Good
Lone Wolf and His Lady (123)	Col.	Ron Randell-June Vincent	Aug. 11, '49	60m	Apr. 9	4566		A-2	Average
Look for the Silver Lining (color) (829)*	WB	June Haver-Ray Bolger	July 30, '49	106m	June 25	4658	AYC	A-1	Very Good
Lost Boundaries*	FC	Beatrice Pearson-Mel Ferrer	Aug., '49	97m	July 2	4665	AYC	A-1	Very Good
Lost Tribe, The (144)	Col.	Johnny Weissmuller-Myrna Dell	May, '49	72m	Apr. 30	4591		A-1	Average
Love Happy	UA	Marx Bros.-Ilona Massey	Mar. 3, '50	91m	Sept. 24	26	AYC	B	Fair
Lust for Gold (145)	Col.	Ida Lupino-Glenn Ford	June, '49	90m	May 28	4625	AY	B	Good
MADAME Bovary (931)*	MGM	Jennifer Jones-Louis Jourdan	Aug., '49	115m	Aug. 6	4705	A	A-2	Good
Ma and Pa Kettle Go to Town (914)	Univ.	Marjorie Main-Percy Kilbride	Apr., '50		Feb. 18	(S)199		A-1	
Malaya (12)	MGM	Spencer Tracy-James Stewart	Jan. 6, '50	98m	Dec. 3	105	AYC or AY		Average
Manhandled (4817)	Para.	Dorothy Lamour-Dan Duryea	June 10, '49	96m	Apr. 16	4573	A	B	Excellent
Man on the Eiffel Tower (color) (069)	RKO	C. Laughton-F. Tone-B. Meredith	Feb. 4, '50	97m	Dec. 24	130	A or AY	A-2	Very Good
Mark of the Gorilla (231)	Col.	Johnny Weissmuller-Trudy Marshall	Feb., '50	68m	Mar. 4	214	AYC	A-1	Good
Mary Ryan, Detective (214)	Col.	Marsha Hunt-John Litel	Jan. 5, '50	67m	Nov. 12	82	AYC or AY	A-2	Fair
Masked Raiders (012)	RKO	Tim Holt-Marjorie Lord	Oct. 15, '49	60m	Oct. 1	34	AYC	A-1	Fair
Massacre River (AA9)	Mono.	Guy Madison-Rory Calhoun	June 26, '49	78m	Apr. 9	4566	AY	A-2	Good
Masterminds (4819)	Mono.	Leo Gorcey-Huntz Hall	Nov. 27, '49	64m	Jan. 14	154	AYC	A-1	Good
Mighty Joe Young (061)	RKO	Ben Johnson-Terry Moore	July 23, '49	94m	May 28	4625	AY	A-1	Good
Miss Grant Takes Richmond (222)	Col.	Lucille Ball-Wm. Holden	Oct., '49	87m	Oct. 1	34	AY	A-2	Excellent
Montana (color) (914)	WB	Errol Flynn-Alexis Smith	Jan. 28, '50	76m	Jan. 7	145	AYC	A-1	Good
Mother Didn't Tell Me (006)	20th-Fox	Dorothy McGuire-Wm. Lundigan	Mar., '50	88m	Feb. 4	178	AY or AYC	A-2	Good
Mr. Belvedere Goes to College (913)*	20th-Fox	Clifton Webb-Shirley Temple	May, '49	83m	Apr. 9	4566	AYC	A-2	Very Good
Mr. Perrin and Mr. Traill (Brit.) (924)	EL	Marius Goring-David Farrar	July, '49	91m	Dec. 25	4434		A-1	Very Good
Mr. Soft Touch (149)	Col.	Glenn Ford-Evelyn Keyes	Sept., '49	93m	Aug. 6	4705	AYC	A-1	Good
Mrs. Mike	UA	Dick Powell-Evelyn Keyes	Dec. 23, '49	99m	Dec. 24	129	A	A-2	Very Good
Mule Train (248)	Col.	Gene Autry-Sheila Ryan	Feb. 22, '50		Jan. 28	(S)170	AYC	A-1	
My Brother Jonathan (Brit.) (AA13)	Mono.	Michael Denison-Dulcie Gray	June 1, '49	102m	June 4	(S)4634	A or AY	A-2	
My Brother's Keeper (Brit.) (964)	EL	Jack Warner-Jane Hylton	July, '49	97m	Feb. 19	4506		A-2	Fair
My Foolish Heart (052)*	RKO	Susan Hayward-Dana Andrews	Jan. 21, '50	99m	Oct. 22	58	A or AY	B	Excellent
My Friend Irma (4903)*	Para.	John Lund-Diana Lynn-Marie Wilson	Oct. 14, '49	103m	Aug. 20	4721	AYC	A-2	Very Good
Mysterious Desperado, The (007)	RKO	Tim Holt-Richard Martin	Sept. 10, '49	61m	Aug. 27	4731	AYC	A-1	Fair

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		RATINGS			
				Issue	Page	Nat'l Groups	L. of D.	Herald Review	
NANCY Goes to Rio (color) (19)	MGM	A. Sothern-J. Powell-B. Sullivan	Mar. 10, '50	99m	Feb. 4	177	AYC	A-2	Excellent
Navajo Trail Raiders (868)	Rep.	Allan "Rocky" Lane-Eddy Waller	Oct. 15, '49	60m	Oct. 22	59	AYC	A-1	Fair
Navadan, The (color) (228)	Col.	Randolph Scott-Dorothy Malone	Feb., '50	81m	Jan. 28	169	AY	A-1	Good
Never Fear (020)	EL	Sally Forrest-Keefe Brasselle	Jan., '50	81m	Jan. 14	154	A	B	Good
No Man of Her Own (4919)	Para.	Barbara Stanwyck-John Lund	May, '50	98m	Feb. 25	205			Good
No Sad Songs for Me	Col.	Margaret Sullivan-Wendell Corey	Mar., '50		Mar. 11	(S)222	A	A-2	
Not Wanted	FC	Sally Forrest-Keefe Brasselle	July, '49	94m	June 25	4658	AY	B	Fair
OH, You Beautiful Doll (color) (927)	20th-Fox	Mark Stevens-June Haver	Nov., '49	93m	Sept. 24	26	AYC	A-2	Very Good
Oliver Twist (Brit.) (828)	EL	John H. Davies-Robert Newton	Not Set	115m	June 26	(S)4219			
Once More, My Darling (703)	Univ.	Robert Montgomery-Ann Blyth	Aug., '49	94m	July 30	4698	AY	A-2	Good
Once Upon a Dream (Brit.) (942)	EL	Googie Withers-Griffith Jones	Sept., '49	87m	July 9	4673	A	A-2	Good
One Last Fling (831)	WB	Alexis Smith-Zachary Scott	Aug. 6, '49	64m	July 9	4673		A-2	Fair
On the Town (color) (111)*	MGM	Gene Kelly-F. Sinatra-Betty Garrett	Dec. 30, '49	98m	Dec. 10	113	AYC	A-2	Excellent
Outcasts of the Trail (853)	Rep.	Monty Hale-Jeff Donnell	June 8, '49	59m	Sept. 3	2			Fair
Outlaw, The (066)	RKO	Jack Buettel-Jane Russell	Jan. 7, '50	103m	Dec. 31	138		B	Poor
Outriders, The (color)	MGM	Joel McCrea-Arlene Dahl	Apr., '50	93m	Mar. 11	221		A-2	Very Good
Outside the Wall (913)	Univ.	Richard Basehart-Marylin Maxwell	Mar., '50	80m	Feb. 11	185	A	A-2	Good
PAID in Full (4915)	Para.	Robert Cummings-Lizabeth Scott	Mar., '50	105m	Dec. 24	130	A	B	Fair
Palomino, The (color)	Col.	Jerome Courtland-Beverly Tyler	Mar., '50	73m	Feb. 4	178	AYC	A-1	Fair
Passport to Pimlico (Brit.) (010)	EL	Stanley Holloway-Betty Warren	Dec., '49	72m	Oct. 8	41	AYC		Good
Perfect Strangers (917)	WB	Ginger Rogers-Dennis Morgan	Mar. 25, '50	88m	Mar. 4	214	A	B	Fair
Pinky* (931)	20th-Fox	J. Crain-W. Lundigan-E. Barrymore	Nov., '49	102m	Oct. 1	33	AYC or AY	A-2	Excellent
Pioneer Marshal (4971)	Rep.	Monte Hale-Paul Hurst	Dec. 24, '49	60m	Jan. 14	154	AYC	A-1	Good
Pirates of Capri	FC	Louis Hayward-Binnie Barnes	Dec. 1, '49	94m	Dec. 10	113		A-2	Good
Place of One's Own, A (Brit.) (961)	EL	Margaret Lockwood-James Mason	Sept., '49	94m	Feb. 19	4506	A	A-1	Good
Please Believe Me	MGM	Deborah Kerr-Robert Walker	May, '50	88m	Mar. 11	221		A-2	Good
Port of New York (009)	EL	Scott Brady-Richard Rober	Dec., '49	79m	Dec. 3	106	A or AY	A-2	Average
Post Office Investigator (815)	Rep.	Warren Douglas-Audrey Long	Sept. 1, '49	59m	Sept. 3	2	AYC		Good
Powder River Rustlers (4961)	Rep.	Allan "Rocky" Lane-Eddie Waller	Nov. 25, '49	60m	Nov. 19	(S)91	AYC	A-1	
Prince of Foxes (929)*	20th-Fox	Tyrone Power-Orson Welles	Dec., '49	107m	Aug. 27	4729	AY or AYC	A-2	Excellent
Prison Warden (209)	Col.	Warner Baxter-Anna Lee	Dec. 8, '49	62m	Oct. 29	66	AY or AYC	A-2	Fair
Project X	FC	Rita Colton-Keith Andes	Oct. 4, '49	60m	Nov. 12	81		A-2	Fair
QUICKSAND	UA	Mickey Rooney-Jeanne Cagney	Mar. 25, '50	79m	Mar. 4	213	A	B	Good
RADAR Secret Service (4917)	Lippert	John Howard-Adele Jergens	Jan. 28, '50	59m	Jan. 21	163		A-1	Fair
Range Justice (4855)	Mono.	Johnny Mack Brown-Max Terhune	Aug. 7, '49	57m	July 16	(S)4682	AYC	A-1	
Ranger of Cherokee Strip (856)	Rep.	Monte Hale-Paul Hurst	Nov. 4, '49	60m	Nov. 12	81	AYC	A-1	Good
Reckless Moment, The (223)	Col.	James Mason-Joan Bennett	Nov., '49	82m	Oct. 22	58	AY	B	Very Good
Red Danube, The (4)	MGM	W. Pidgeon-P. Lawford-E. Barrymore	Oct. 14, '49	119m	Sept. 24	25	AY	A-1	Very Good
Red Desert (4914)	Lippert	Don Barry-Tom Neal	Dec. 17, '49	60m	Dec. 31	137		A-1	Good
Red, Hot and Blue (4906)	Para.	Betty Hutton-Victor Mature	Nov. 25, '49	84m	July 2	4666	AYC	A-2	Fair-Good
Red Light	UA	George Raft-Virginia Mayo	Sept. 16, '49	83m	Aug. 27	4731		A-2	Fair
Red Menace, The (830)	Rep.	Robert Rockwell-Hanne Axman	Aug. 1, '49	87m	June 4	4634	AY	A-1	Good
Red Shoes, The (Brit.) (color) (Spcl.)	EL	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Reformer and the Redhead, The	MGM	June Allyson-Dick Powell	May, '50	90m	Mar. 11	222			Good
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '49	56m	Nov. 12	(S)82	AYC	A-1	
Riders in the Sky (250)	Col.	Gene Autry-Gloria Henry	Nov., '49	70m	Dec. 17	123	A or AY	A-1	Good
Riders of the Dusk (4844)	Mono.	Whip Wilson-Andy Clyde	Nov. 13, '49	57m	Sept. 10	(S)11	AYC	A-1	
Riders of the Range (016)	RKO	Tim Holt-Jacqueline White	Nov. 19, '49	61m	Oct. 29	66	AYC	A-1	Good
Riding High (4917)	Para.	Bing Crosby-Coleen Gray	Apr., '50	112m	Jan. 14	153	AYC	B	Good
Rim of the Canyon (186)	Col.	Gene Autry-Nan Leslie	July, '49	70m	Sept. 10	10		A-1	Fair
Ringside (4820)	Lippert	Don Barry-Tom Brown	July 14, '49	63m	July 23	4689		A-2	Good
Roaring Westward (4865)	Mono.	Jimmy Wakely-Douglas Taylor	Sept. 18, '49	55m	July 16	(S)4682	AYC	A-1	
Rope of Sand (4902)*	Para.	Burt Lancaster-Paul Henreid	Sept. 23, '49	104m	July 2	4666	A	B	Good
Roseanna McCoy (051)	RKO	Farley Granger-Joan Evans	Aug. 20, '49	89m	Aug. 20	4722	AY	B	Good
Roughshod (926)	RKO	Robert Sterling-Gloria Grahame	July 11, '49	88m	May 14	4609	A	A-2	Very Good
Rugged O'Riordans, The (907)	Univ.	Michael Pate-Wendy Gibb	Jan., '50	78m	Dec. 17	122	AYC	A-2	Very Good
Rusty's Birthday (211)	Col.	Ted Donaldson-John Littel-Ann Doran	Nov. 3, '49	60m	Dec. 3	(S)106	AYC	A-1	
SALT to the Devil (Brit.) (formerly Give Us This Day)	EL	Sam Wanamaker-Lea Padovani	Jan., '50	120m	Dec. 17	122	A	A-2	Good
Samson and Delilah (color)*	Para.	H. Lamarr-V. Mature-G. Sanders	Not Set	128m	Oct. 22	57	AYC or AY	A-2	Excellent
San Antonio Ambush (855)	Rep.	Monte Hale-Paul Hurst	Oct. 1, '49	60m	Oct. 15	50	AYC	A-1	Fair
Sand (See "Will James' Sand")									
Sands of Iwo Jima (4905)*	Rep.	John Wayne-Adele Mara-John Agar	Not Set	109m	Dec. 17	121	AYC or AY	A-2	Excellent
Satan's Cradle	UA	Duncan Renaldo-Leo Carrillo	Oct. 7, '49	60m	Nov. 12	82	AYC	A-2	Fair
Savage Splendor (color) (004)	RKO	Denis-Cotlow Expedition	Sept. 17, '49	60m	July 23	4689	AYC	A-2	Excellent
Scene of the Crime (933)	MGM	Van Johnson-Gloria De Haven	Aug. 26, '49	95m	June 25	4657	AY	A-2	Excellent
Secret Garden, The (color) (2)	MGM	Margaret O'Brien-Dean Stockwell	Sept. 9, '49	92m	Apr. 30	4591	AYC	A-1	Good
Shadow on the Wall	MGM	Ann Sothern-Zachary Scott	May, '50	84m	Mar. 18	231		A-2	Fair
Shadows of the West (4842)	Mono.	Whip Wilson-Andy Clyde	July 24, '49	59m	July 30	(S)4699	AYC		
She Wore a Yellow Ribbon (color) (067)*	RKO	John Wayne-Joanne Dru	Oct. 22, '49	103m	July 30	4697	AYC	A-1	Excellent
Side Street	MGM	Farley Granger-Cathy O'Donnell	Apr. 10, '50	83m	Dec. 24	130	A	A-2	Good
Sierra (color)	Univ.	Audie Murphy-Wanda Hendrix	June, '50		Mar. 11	(S)223			
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Singing Guns (color) (4909)	Rep.	Vaughn Monroe-Ella Raines	Feb. 28, '50	91m	Mar. 18	229			Very Good
Skyliner (4823)	Lippert	Richard Travis-Pamela Blake	July 28, '49	60m	Aug. 6	4706		A-1	Good
Slatfury's Hurricane (921)	20th-Fox	Linda Darnell-Richard Widmark	Aug., '49	83m	Aug. 6	4705	A	A-2	Very Good
Song of Surrender (4904)	Para.	Wanda Hendrix-Claude Rains	Oct. 28, '49	93m	Sept. 17	18	AY	A-2	Fair
Sons of New Mexico (185)	Col.	Gene Autry-Gail Davis	Jan., '50	70m	Dec. 31	137			Good
So Proudly We Hail (4913)	Para.	C. Colbert-P. Goddard [reissue] (West)	Mar., '50	126m	Jan. 28	170			
Sorrowful Jones (4818)*	Para.	Bob Hope-Lucille Ball	July 4, '49	88m	Apr. 16	4573	AY	A-2	Excellent
South of Death Valley (164)	Col.	Charles Starrett-Smiley Burnette	Aug. 18, '49	54m	Aug. 13	(S)4715	AYC	A-1	
South of Rio (854)	Rep.	Monte Hale-Kay Christopher	July 22, '49	60m	Aug. 13	4714	AYC	A-1	Average

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				Issue	Page		L. of D.		
South Sea Sinner (908)	Univ.	Macdonald Carey-Shelley Winters	Jan., '50	88m	Jan. 7	146	A	B	Fair
Special Agent (4819)	Para.	William Eythe-Laura Elliot	July 22, '49	70m	May 7	4598	AY	A-1	Good
Spring in Park Lane (Brit.) (008)	EL	Anna Neagle-Michael Wilding	Nov., '49	91m	Sept. 24	25	AYC	B	Excellent
Square Dance Jubilee (4903)	Lippert	Don Barry-Mary Beth Hughes	Nov. 11, '49	79m	Nov. 19	90		A-2	Good
Stage Fright (919)	WB	J. Wyman-M. Dietrich-M. Wilding	Apr. 15, '50	110m	Feb. 25	205		B	Good
Stampede (AA14)	Mono.	Rod Cameron-Gale Storm	Aug. 28, '49	78m	Apr. 30	4589			Very Good
Stars in My Crown	MGM	Joel McCrea-Allen Drew	Not Set	89m	Mar. 4	213	AYC	A-1	Very Good
Storm Over Wyoming (019)	RKO	Tim Holt-Richard Martin	Feb. 8, '50	60m	Feb. 11	186	AYC	A-1	Good
Story of Molly X, The (902)	Univ.	June Havoc-John Russell	Nov., '49	82m	Nov. 12	81	A	A-2	Very Good
Story of Seabiscuit (color) (907)*	WB	S. Temple-B. Fitzgerald-L. McCallister	Nov. 12, '49	93m	Oct. 29	65	AYC	A-1	Very Good
Strange Bargain (010)	RKO	Martha Scott-Jeffrey Lynn	Oct. 22, '49	68m	Oct. 1	34	AY	A-2	Fair
Stratton Story, The (929)*	MGM	James Stewart-June Allyson	July, '49	106m	Apr. 23	4581	AYC	A-1	Excellent
Stromboli (Ital.) (070)	RKO	Ingrid Bergman-Mario Vitale	Feb. 15, '50	81m	Feb. 25	206	A	A-2	Fair
Sundowners, The (color) (018)	EL	Robert Preston-Robert Sterling	Feb., '50	83m	Jan. 14	155	A	A-2	Average
Sword in the Desert (709)	Univ.	Dana Andrews-Marta Toren	Oct., '49	100m	Aug. 27	4729	AY	A-2	Excellent
TALE of the Navajos (color) (920)	MGM	Native cast	Not Set	58m	Mar. 5	4522	AYC	A-1	Fair
Tarnished (4910)	Rep.	Dorothy Patrick-Arthur Franz	Feb. 28, '50	60m	Mar. 18	231			Good
Tarzan and the Slave Girl	RKO	Lex Barker-Vanessa Brown	Mar. 22, '50	74m	Mar. 18	231			Good
Task Force (903) (part color)*	WB	Gary Cooper-Jane Wyatt	Sept. 24, '49	116m	Sept. 3	1	AY	A-1	Excellent
Tattooed Stranger, The (018)	RKO	John Miles-Patricia White	Feb. 9, '50	64m	Feb. 11	189	AYC	A-1	Average
Tell It to the Judge (225)	Col.	Rosalind Russell-Robert Cummings	Dec., '49	87m	Nov. 19	90	A or AY	B	Good
Tension (8)	MGM	Audrey Totter-Richard Basehart	Nov. 25, '49	95m	Nov. 19	90	A	B	Fair
That Forsyte Woman (color) (6)*	MGM	Greer Garson-Errol Flynn	Nov. 11, '49	114m	Oct. 22	57	A or AY	B	Excellent
That Midnight Kiss (color) (1)	MGM	Kathryn Grayson-Jose Iturbi	Sept. 2, '49	99m	Aug. 27	4730	AYC	A-1	Good
Thelma Jordan (4910)	Para.	Barbara Stanwyck-Wendell Corey	Jan., '50	100m	Nov. 5	74	A	B	Good
There's a Girl in My Heart (AA16)	Mono.	Lee Bowman-Elyse Knox	Jan. 6, '50	86m	Nov. 26	98	AYC	A-1	Good
They Live By Night (009)	RKO	Cathy O'Donnell-Farley Granger	Nov. 5, '49	95m	Sept. 24	25		A-2	Good
Thieves' Highway (924)	20th-Fox	Richard Conte-Valentina Cortese	Oct., '49	94m	Sept. 3	1	A	B	Good
Third Man, The (Brit.)	Selznick	Jos. Cotten-Valli-Orson Welles	Jan. 15, '50	104m	Feb. 4	177		A-2	Excellent
Threat, The (015)	RKO	Virginia Grey-Michael O'Shea	Dec. 1, '49	66m	Oct. 29	65	A	A-2	Good
Three Came Home (007)	20th-Fox	Claudette Colbert-Patric Knowles	Feb., '50	106m	Feb. 11	185	A	A-2	Excellent
Tight Little Island (Brit.)	Univ.	Basil Radford-Catherine Lacey	Not Set	81m	Nov. 19	90	A or AY	A-2	Good
Tokyo Joe (224)	Col.	H. Bogart-A. Knox-F. Marly	Nov., '49	88m	Oct. 15	50	AY	B	Fair
Too Late for Tears	UA	Lisabeth Scott-Don DeFore	July 8, '49	99m	Apr. 9	4565		B	Good
Top O' the Morning (4901)*	Para.	Bing Crosby-Ann Blyth	Sept. 5, '49	98m	Aug. 6	4705	AYC	A-1	Very Good
Tough Assignment (4915)	Lippert	Don Barry-Marjorie Steele	Dec. 24, '49	64m	Nov. 19	91		A-1	Average
Trail of the Rustlers	Col.	Charles Starrett-Smiley Burnette	Feb. 2, '50	55m	Feb. 4	(S)178	AYC	A-1	Fair
Trail of the Yukon (4820)	Mono.	Kirby Grant-Suzanne Dalbert	July 31, '49	67m	Aug. 6	4706		A-1	Fair
Trapped (007)	EL	Lloyd Bridges-Barbara Payton	Oct., '49	78m	Oct. 1	34	AYC	A-1	Very Good
Traveling Saleswoman, The (226)	Col.	Joan Davis-Andy Devine	Jan. 5, '50	75m	Feb. 18	(S)199	AY or AYC	A-2	Fair
Treasure of Monte Cristo (4909)	Lippert	Glenn Langan-Adele Jergens	Oct. 14, '49	78m	Oct. 8	42		B	Fair
Trouble in Texas (064)	RKO	Tim Holt-Richard Martin	Aug., '49		Aug. 13	(S)4715	AYC		
Twelve O'Clock High (004)	20th-Fox	Gregory Peck-Hugh Marlowe	Feb., '50	132m	Dec. 24	129	AYC	A-1	Excellent
UNDER Capricorn (color) (904)	WB	Ingrid Bergman-Joseph Cotten	Oct. 8, '49	117m	Sept. 10	9	AY	A-2	Excellent
Under My Skin (008)	20th-Fox	John Garfield-Micheline Prelle	Mar., '50	86m	Mar. 11	221			Good
Undertow (904)	Univ.	Scott Brady-John Russell-Dorothy Hart	Dec., '49	70m	Dec. 3	105	A or AY	A-2	Good
Unmasked (4907)	Rep.	Barbara Fuller-Robert Rockwell	Jan. 30, '50	60m	Feb. 18	198			Fair
VICIOUS Years, The	FC	Tommy Cook-Gar Moore	Mar., '50	79m	Feb. 25	206			Fair
WABASH Avenue (color) (010)	20th-Fox	Betty Grable-Victor Mature-Phil Harris	Apr., '50		Mar. 4	(S)214	A		
Wake Island (4914)	Para.	B. Donlevy-R. Preston (reissue) (West)	Mar., '50	87m	Feb. 18	198			
Waterloo Road (Brit.) (940)	EL	John Mills-Stewart Granger	Aug., '49	75m	Jan. 29	4478		A-2	Fair
Weaker Sex, The (Brit.) (914)	EL	Ursula Jeans-Cecil Parker	Sept., '49	85m	June 4	4633	AYC	A-1	Good
Western Renegades (4856)	Mono.	Johnny Mack Brown-Max Terhune	Oct. 9, '49	56m	Jan. 14	155	AYC	A-1	Fair
West of Wyoming (4951)	Mono.	Johnny Mack Brown-Milburn Morante	Feb. 18, '50		Mar. 11	(S)223			
When Willie Comes Marching Home (003)*	20th-Fox	Dan Dailey-Corinne Calvet	Feb., '50	82m	Jan. 7	145	AYC	A-2	Excellent
Whirlpool (002)	20th-Fox	Gene Tierney-Jose Ferrer-Richard Conte	Jan., '50	97m	Nov. 26	97	A	B	Very Good
White Heat (901)*	WB	James Cagney-Virginia Mayo	Sept. 3, '49	114m	Aug. 27	4729	A	B	Excellent
Will James' Sand (color) (918)	20th-Fox	Mark Stevens-Coleen Gray	July, '49	77m	Apr. 30	4590	AYC	A-1	Very Good
Winslow Boy, The (Brit.)	EL	Sir Cedric Hardwicke-Robert Donat	Not Set	97m	Mar. 11	222	AYC	A-1	Fair
Without Honor	UA	Laraine Day-Franchot Tone-Dane Clark	Oct. 21, '49	69m	Nov. 19	90	A	B	Good
Wolf Hunters (4821)	Mono.	Kirby Grant-Jan Clayton	Oct. 30, '49	70m	Oct. 8	(S)42	AYC	A-1	
Woman Hater (Brit.) (701)	Univ.	Stewart Granger-Edwige Feuillere	July, '49	69m	Sept. 3	2		A-2	Fair
Woman in Hiding (906)	Univ.	Ida Lupino-Howard Duff	Jan., '50	92m	Dec. 17	121	A or AY	A-2	Very Good
Woman in the Hall, The (Brit.) (960)	EL	Jean Simmons-Ursula Jeans	Aug., '49	93m	Jan. 29	4478		A-2	Very Good
Woman of Distinction, A	Col.	Rosalind Russell-Ray Milland	Apr., '50	85m	Mar. 4	213		B	Very Good
Woman on Pier 13, The (008)	RKO	Laraine Day-Robert Ryan	Jan. 14, '50	73m	Sept. 24	26	A or AY	A-2	Good
(formerly I Married a Communist)									
Wyoming Bandit (866)	Rep.	Allan "Rocky" Lane-Eddy Waller	July 15, '49	60m	July 30	4698	AYC	A-1	Fair
YELLOW Cab Man, The	MGM	Red Skelton-Gloria De Haven	Apr. 7, '50	85m	Feb. 25	206		A-1	Very Good
Yes Sir, That's My Baby (color) (705)	Univ.	Donald O'Connor-Gloria De Haven	Sept., '49	82m	Aug. 13	4713	AYC	A-1	Good
Young Daniel Boone (color) (4902)	Mono.	David Bruce-Kristine Miller	Feb. 26, '50	71m	Mar. 4	214			Average
Young Man With a Horn (916)	WB	Kirk Douglas-Lauren Bacall	Mar. 11, '50	112m	Feb. 11	185	AYC	A-2	Very Good
You're My Everything (color) (920)*	20th-Fox	Anne Baxter-Dan Dailey	Aug., '49	94m	July 2	4665	AYC	A-1	Very Good
ZAMBA (004)	EL	Jon Hall-June Vincent	Sept., '49	75m	Oct. 15	50	AYC	A-1	Fair

FEATURES LISTED BY COMPANIES—PAGE 215, MARCH 4, 1950
SHORT SUBJECTS CHART APPEARS ON PAGES 230-231, THIS ISSUE



The 1950-51 International Motion Picture Almanac is now in preparation. To maintain its reputation as the Motion Picture Industry's complete and exhaustive reference book, each section is carefully edited against the facts gathered by our editorial staff and correspondents around the world. It has earned its position as the industry's most accepted reference book.

*Edited by
Terry Ramsaye*

THEY'RE ALL APPLAUDING

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Mr. J. O. McClanahan
National Screen Service

Dear Mac:

Please know that I am most grateful for the exceptional service given us on the Hillbilly Contest trailer for the Palace Theatre. Heaven only knows how you got it out on such short notice, but it certainly helped me get out from behind the 8-ball.

Besides that, it is a doggone good trailer. Thanks again,

Yours very truly,

Doc

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HAMPTON, NEW HAMPSHIRE HAMPTON 339

NATIONAL SCREEN SERVICE CORP.

BY THE WAY—MANY COMPLIMENTS ON THE JR. NEW YEARS TRAILER—CONGRATS. WE HAD MANY COMMENTS, ALL A PLEASURE.

ALSO BY THE WAY—WE HOPE THE SERVICE CONTINUES AS IN THE PAST—WHICH IS ALSO VERY EXCELLENT—WE ARE, AND HAVE BEEN, A VERY HAPPY AND SATISFIED CUSTOMER—IN FACT, WE MARVEL AT THE SERVICE WE GET WITH SOME OF THE VERY SHORT BOOKING NOTICE WE HAND THE BOSTON OFFICE.

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Mr. "Doc" Allen
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